

AMERICAN

25c

\$3.00 YEARLY IN U.S.

HUSE
CHASE
SIMMONS
SHANER
FARLEY
HUFFORD

☒ WESTFALL
☐ GRANT
☐ SULLIVAN
☐ SPARKS
☒ HARAUGHTY
☒ *ju*

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

Last person checking
please return to library



THIS MONTH: • Station Production of TV Motion Pictures
• Developing A Knack For Composition
• Collegiate Movie Makers

**JUNE
1951**

SPOT NEWS

coverage

success

with

Du Pont

"Superior" 2



On-the-spot fire pictures thrill home-town audiences

A spectacular three-alarm fire at midnight in a small town is "hot" in local news interest. And Earle Holden, manager of the Center Theatre, Hickory, N.C., capitalized on it recently . . . thanks to Du Pont "Superior" 2.

With his portable 35-mm. movie camera loaded with "Superior" 2, Holden scored an "exclusive" and was able to present his theatre patrons and news agencies with the only shots of the blaze.

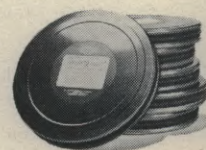
"I set the shutter . . . pushed the button . . . trusted to luck and 'Superior' 2," Holden said "and the pictures we were able to present on our screen were the BIG NEWS in our community. Thanks to 'Superior' 2."

Holden's experience is backed up by news cameramen everywhere. They've found Du Pont "Superior" 2 provides the right contrast, extremely wide latitude, and speed required for proper exposures with all lighting. It's an all-purpose negative rawstock with fine-grain emulsion and dependable uniformity. E. I. du Pont de Nemours & Co., (Inc.), Photo Products Department, Wilmington 98, Delaware.



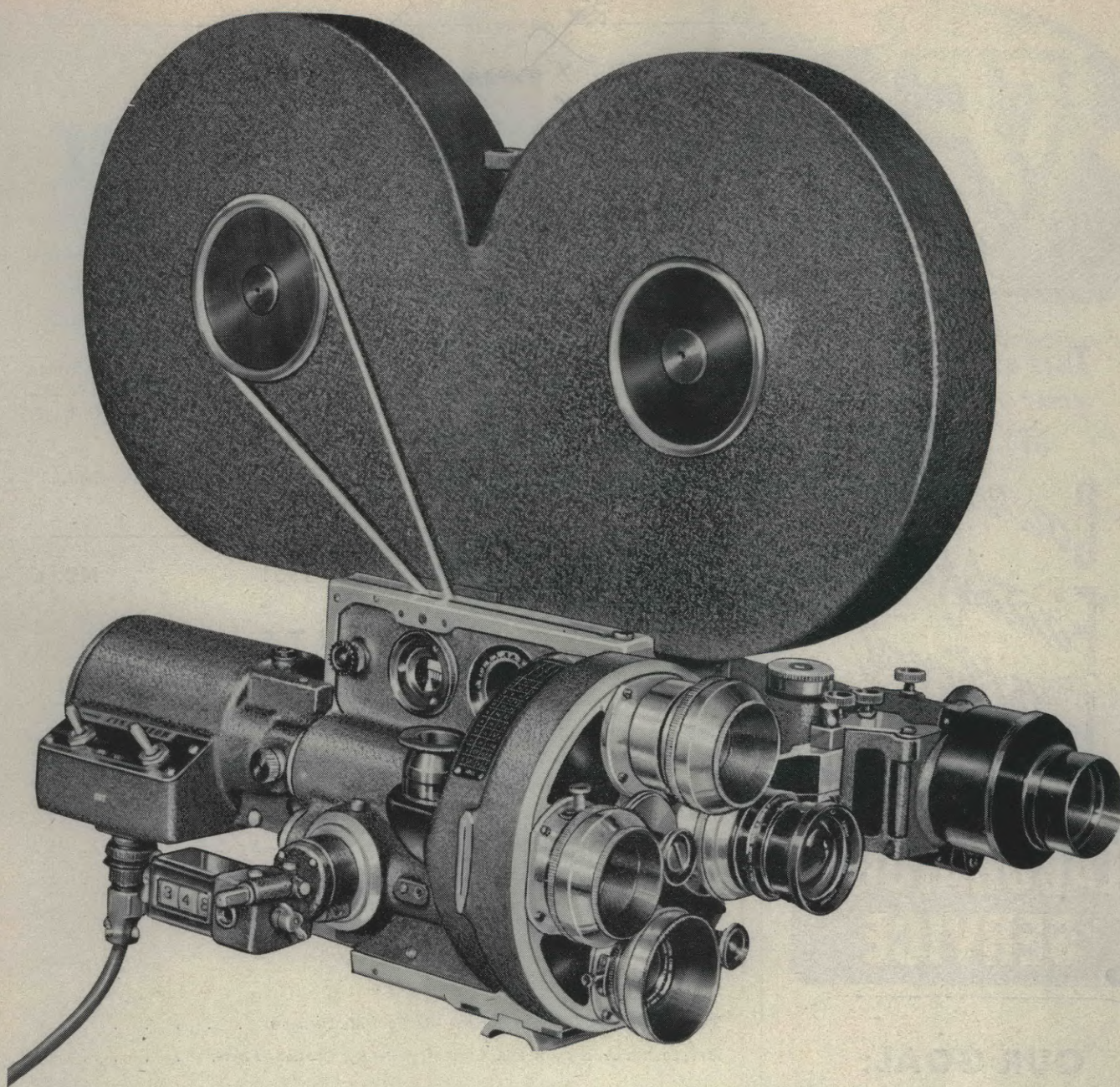
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



DU PONT MOTION PICTURE FILM

NEW YORK • LOS ANGELES • CHICAGO



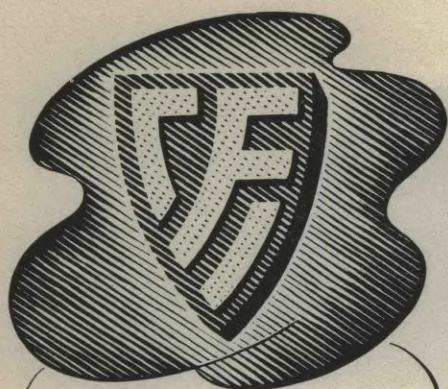
You know this camera as well as you know your own name.

You know that the negatives it photographs are the steadiest in the business.

You know it is largely responsible for the standards of perfection in the industry today.

You know the company that makes it.

But do you know that this camera has the *only* intermittent film movement that runs at 200 frames per second?



This emblem is
your assurance

of

*Courteous
Faithful
Intelligent*

**LABORATORY
SERVICE**

OUR GOAL:

To bring to the
screen in flaw-
less manner,
the skill and
artistry of the
cinematographer

Consolidated
FILM INDUSTRIES

**959 N. SEWARD ST.
PHONE HO 9-1441**

HOLLYWOOD, CALIF.

AMERICAN

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

ARTHUR E. GAVIN, *Editor*

Technical Editor, EMERY HUSE

GLENN R. KERSHNER, *Art Editor*

Circulation, MARGUERITE DUERR

EDITORIAL ADVISORY BOARD: Fred W. Jackman, A.S.C., John Arnold, A.S.C. Arthur Edeson, A.S.C., Lee Garmes, A.S.C., Charles Rosher, A.S.C., Leon Shamroy, A.S.C., Fred Gage, A.S.C., Dr. J. S. Watson, A.S.C., Dr. L. A. Jones, A.S.C., Dr. C. E. K. Mees, A.S.C., Dr. V. B. Sease, A.S.C., Col. Nathan Levinson.

Editorial and Business Office: 1782 N. Orange Dr., Hollywood 28, Calif.
Telephone: GRanite 2135

VOL. 32

JUNE • 1951

NO. 6

CONTENTS

ARTICLES

- COLLEGIATE MOVIE MAKERS—By Jay Devon 220
IMPORTANCE OF THE VIEWING GLASS IN MOTION PICTURE PHOTOGRAPHY—
By R. G. Dell 222
THE NEW AURICON "SUPER-1200"—By Frederick Foster 223
THE KINEVOX SYNCHRONOUS MAGNETIC FILM RECORDER—By Ralph Lawton 224
STATION-PRODUCTION OF TV MOTION PICTURES—By D. Lisle Conway 226
FILMING THE ASSEMBLY LINE—By Grover F. Seyfried 228

AMATEUR CINEMATOGRAPHY

- PULLING RABBITS OUT OF A HAT—By Paul M. Dittman 231
DEVELOPING A KNACK FOR COMPOSITION—By Gordon Taylor 232

FEATURES

- HOLLYWOOD BULLETIN BOARD 214
WHAT'S NEW IN EQUIPMENT, ACCESSORIES, SERVICE 216
TELEVISION FILM PRODUCTION 227
CURRENT ASSIGNMENTS OF A.S.C. MEMBERS 242

ON THE COVER

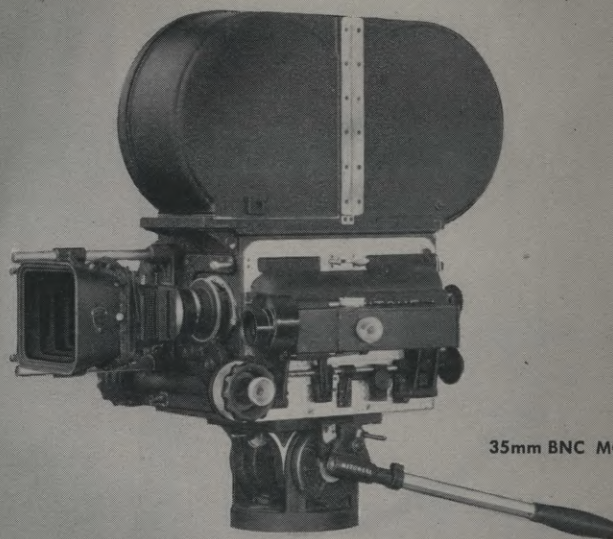
STUDENTS in the Motion Picture Division, Theatre Arts Department, of the University of California at Los Angeles prepare to shoot a scene for a workshop project, as Asst. Prof. Norman G. Dyhrenfurth (rear of set) takes an exposure meter reading. Except for 16mm cameras shown, all lighting, sound and grip equipment used by students is same as found in the major Hollywood studios.—Photo courtesy U.C.L.A. Dept. of Theatre Arts.

AMERICAN CINEMATOPHOTOGRAPHER, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter Nov. 18, 1937, at the postoffice at Los Angeles, Calif., under act of March 3, 1879. SUBSCRIPTIONS: United States and Pan-American Union, \$3.00 per year; Canada, \$3.00 per year; Foreign, \$4.00. Single copies, 25 cents; back numbers, 30 cents; foreign single copies, 35 cents; back numbers, 40 cents. Advertising rates on application. Copyright 1951 by A. S. C. Agency, Inc.

Mitchell *

**PROFESSIONAL EQUIPMENT
FOR PROVEN
PROFESSIONAL RESULTS**

*World's Finest
16mm and 35mm
Cameras!*



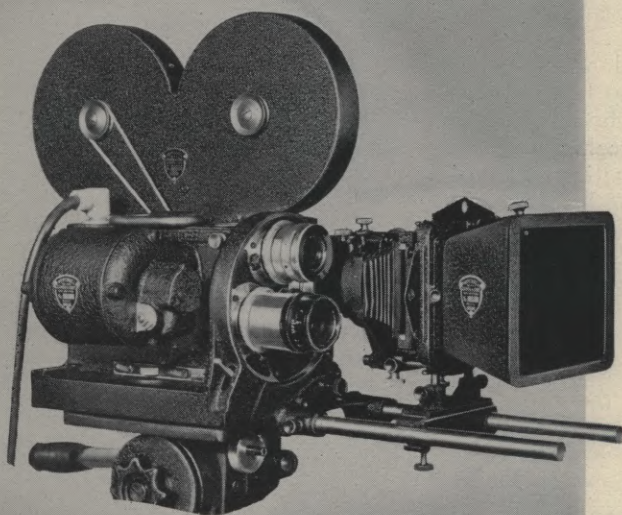
35mm BNC MODEL

**The Same Professional
Features Whether You Choose A**

35mm or 16mm

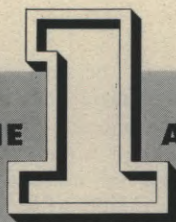
Mitchell

Years-ahead smooth, positive operation has made the famed Mitchell 35mm Cameras the overwhelming choice of major studios. Incorporating the same advanced truly professional 35mm features, the Mitchell "16" Professional" Camera is being selected as the standard equipment of more and more commercial producers. The heritage of superior design and matchless workmanship of Mitchell Cameras is known and proven each day by the creators of *the world's finest films*.



16mm PROFESSIONAL

THE



AND ONLY

Mitchell

Mitchell Camera CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"

EASTERN REPRESENTATIVE: THEODORE ALTMAN • 521 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 2-7038



85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell

**At Precision today
we're processing
the finest
SCIENTIFIC FILMS
for nationwide
showings**



**For your 16 mm. scientific
film requirements
use Precision...**

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

...no wonder more and more
of the best 16 mm. films today
are processed at...

PRECISION

FILM LABORATORIES, INC.

21 West 46th St.,

New York 19, N.Y.

JU 2-3970

Hollywood Bulletin Board

Hal Mohr, A.S.C., was elected last month to serve on the Board of Governors of the Academy of Motion Picture Arts and Sciences. He will represent the Cinematographers along with Board member John W. Boyle, A.S.C.

Ernest Palmer, A.S.C., won the Reno Chamber of Commerce Silver Spurs Award for best photography of a western picture released during 1950. The picture: "The Gunfighter," starring Gregory Peck. Peck also won a Spurs Award for best western actor, and Henry King, who directed the picture, an Award for best direction of a western picture. Awards were made at an impressive presentation ceremony in Reno May 12.

Frank C. Zucker, non-resident A.S.C. member and head of Camera Equipment Company, New York City, was a Hollywood visitor last month.

Karl Freund, A.S.C., head of Photo Research Corporation, Burbank, Calif., will chairman the Technical Division program of the Photographic Society of America's regional convention to be held in Santa Barbara, Calif., in June. The Society, incidentally, now has Technical Divisions operating in Rochester, Cleveland, Binghamton, Boston, Los Angeles, and New York City.

Mack Sennett, founder of the famous Keystone Comedies of the silent film era, has contributed a large collection of material from his personal film and photo files to the Academy of Motion Picture Arts and Sciences.

Gift is said to be most extensive yet made to the Academy's library of historic material dealing with the motion picture industry, and covers a period of more than forty years.

Material includes more than 70,000 photographic stills, negatives and scripts embracing the movie industry from about 1910 to date. It represents a pictorial history of the famous Mack Sennett type of comedy. Collection also includes 100 reels of motion pictures featuring the famous Mack Sennett Bathing Beauties and the Keystone Cops.

Formal request has been made to the Secretary of Defense that a photographic laboratory, air base or air field be named in memory of Brigadier General Paul

T. Cullen, USAF, pioneer Air Force photographic specialist in atomic explosions.

Cullen and 52 others were lost last March when an Air Force C-124, en-route from the U. S. to England, was lost over the Atlantic.

It was Cullen who established the Lookout Mountain Laboratory in Hollywood in 1948. Photographers who worked with him include Tom Tutwiler, A.S.C., Harry Perry, A.S.C., Kyme Meade, George March, Don Ehlers, Charlie Downs, Joe Dieves and many others.

S. M. P. T. E.'s headquarters offices will move June 8th to new and larger headquarters on the 5th floor of the American Radiator Building, 40 West 40th St., New York City. According to Society President Peter Mole, recent membership growth and increased activity among numerous engineering committees made the move necessary.

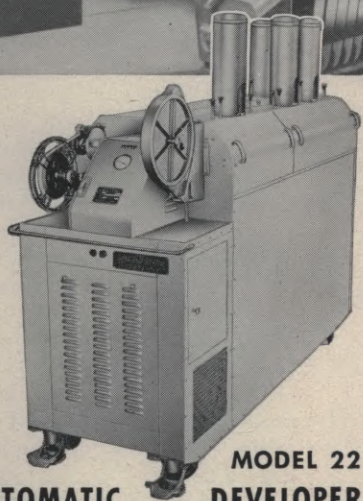
U.S. Army Signal Corps has set up an information service for men about to enter military service who have certain communications, electronics or photographic experience. Aim is to advise such men on how to ask for assignment to that or some other appropriate branch of service. Action is result of Army's belief it is mutually desirable for men coming into service to continue, so far as possible, his civilian specialty while in service. Motion picture photographers are among the several specialized skills critically needed by the Army. Inductees are advised to show their statements of experience, if requested, at induction stations, but not to surrender them there.

Richard M. Wilson has been appointed superintendent of the film emulsion coating division at Eastman Kodak Company's Kodak Park plant. He has been supervisor of emulsion coating since 1938.

New, extremely high-speed motion picture film is being employed by Dr. Irving Rehman of University of Southern California in tests for the Pete Smith production "Inside Stuff." Film will be employed in shooting the first motion picture ever made inside the human body. Dr. Rehman is said to be the first scientist to perfect motion picture photography with X-rays.

**PROCESSING
is
PROFITABLE**

**with
Houston-Fearless
Equipment**



AUTOMATIC

**MODEL 22
DEVELOPER**

Model 22 is a portable developing machine for 16mm black and white, negative, positive or reversal film. Operates in daylight. Capacity up to 60 feet per minute. Self contained, entirely automatic, easy to operate. Complete refrigeration, re-circulating systems, air compressor and positive temperature controls. Moderately priced.

Today's demand for faster, better, more dependable processing presents an excellent opportunity for local laboratories in every community. Houston-Fearless equipment, standard of the motion picture industry in Hollywood and throughout the world for 20 years, makes it possible for you to offer processing service in your locality that is days and weeks ahead of "out of town" schedules. Houston-Fearless processing machines handle the entire job from camera to screen with each step under fully automatic control. Quality of work is unsurpassed. Take advantage of the need for this service in your community. Write for information on your requirements.

• DEVELOPING MACHINES • PRINTERS • COLOR DEVELOPERS
• COLOR PRINTERS • CRANES • DOLLIES • TRIPODS • FRICTION HEADS

The
**HOUSTON
FEARLESS**
Corporation

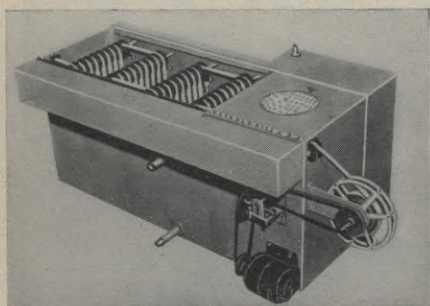
11801 W. OLYMPIC BLVD • LOS ANGELES 64, CALIF.

*"World's largest manufacturer of
motion picture processing equipment"*

Our BRIDGAMATIC automatic film processor really pays for itself!

That's what they all say

... producers, TV stations, small labs., colleges and microfilers. Recent buyers are U. S. Army, Canadian Army, Indiana University, Cuban F.B.I., U. S. Treasury Department and Microcard Corp.



BRIDGAMATIC JR. gives you automatic film processing at small cost, fits in most any corner. Complete with patented overdrive, air squeegees, built-in drybox, heating elements—develops and dries ready for showing **\$1000** 600 ft. positive per hour **PLUS TAX**

**Reversal and Color models available,
standard or custom built, from
\$1825 to \$5795**

AGENTS FOR: Acme Animation, Blue Seal Recorders, Depue Printers, Fearless Dollies, Auricon 16mm line, Magnagram Synchronous Recorders, Magnecorders, Smith Viewfinders, Colortran Lites, Bodde Screens, Hollywood Printers, Zoomar Cine Balowstar Lens, Kinevox Synchronous Magnetic Recorders, Mole-Richardson Lights. Many Items Available on Time.



See our ads in
Classified Section

**S.O.S. CINEMA
SUPPLY CORP.**

Dept. F, 602 West 52nd St., New York 19

HOT SPLICERS!

GRISWOLD HOT SPLICERS
\$60.00

Your Griswold Splicers, models R2 and R3
converted to Hot Splicer.....\$35.00

CAMERA EQUIPMENT COMPANY
1600 Broadway N. Y. 19, N. Y.

Scheibe FILTERS
In World-Wide Use

Produce moonlight and night effects
in daytime • fog scenes • diffused focus
and many other effects.

Information mailed on request.

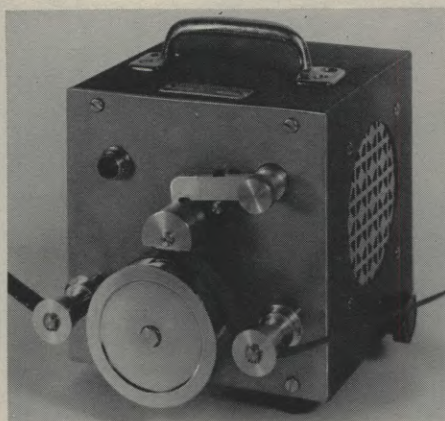
SCHEIBE FILTERS COMPANY
ORIGINATORS OF EFFECT FILTERS
P.O. Box 16834, Hollywood 46, Calif.

USED IN EVERY
HOLLYWOOD
MOTION PICTURE
PRODUCTION

WHAT'S NEW in equipment, accessories, service

• **A MAGNETIC FILM AND TAPE** sound reader is announced by Precision Laboratories, 1947 Broadway, New York 23, N. Y., which has combination rollers, permitting its use with either tape or perforated film sound tracks. Film rollers are machined to SMPTE standards and fitted with oilless bearings.

The magnetic head has adjustments



for the various track locations, azimuth, and tape and film thickness. Amplifier is 117-volt, 60-cycle AC. Power output is 4 watts. A heavy-duty Alnico V speaker is built-in. Price is \$198.00, FOB factory.

• **HIGH SPEED PHOTOGRAPHY**, Volume 3, the third in a series of technical reprints, has just been announced by the Society of Motion Picture and Television Engineers. The 160-page paperback volume contains eleven articles, a 19-page bibliography listing nearly 600 references on cameras lighting, oscillography, etc. Price is \$2.00 per copy from Society's headquarters, 40 West 40th St., New York 18, N. Y.

• **LATEST 16MM** single system motion picture sound camera is the Soundmaster, announced recently by Libra Equipment Distrs., 6525 Sunset Blvd., Hollywood. Camera features 3-lens turret, 200- or 400-foot external load film magazines, and battery-driven motor.

• **16MM MOVIE MAKERS** who want the convenience of a magazine-load cine camera will be interested in Bell & Howell's celebration of the manufacture of its quarter-millionth 16mm magazine camera. Marking the occasion, company has announced special reduced prices on

its magazine-load camera during months of June and July. Both the Bell & Howell Auto Load and Auto Master cameras are included in this offer.

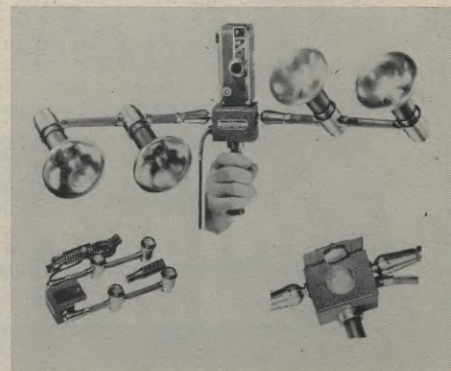
• **THE FAMOUS VICTOR LINE** of cine cameras may soon be seen again. Announcement comes from the Victor Animatograph Corporation, Davenport, Iowa, of the company's purchase by Samuel G. Rose, its former president. Following close of the last war, the business became a subsidiary of the Curtiss-Wright Corporation which has operated Victor for the past five years.

• **HOUSING ONE OF THE LARGEST** collections of used motion picture and photographic equipment is the new, enlarged warehouse of Gordon Enterprises, 5362 N. Cahuenga, North Hollywood. Company is now servicing motion picture cameramen and producers with supplies and equipment in almost every country of the globe. If they do not have a wanted article in stock, they can invariably get it from their wide and varied source of supply.

• **OWNERS OF DE JUR** Fadematic and Embassy 8mm cine cameras—the single-lens models—may now have them converted to slick, functional turret jobs by the DeJur factory. Conversion requires about a week and costs \$25.00.

• **FOLDAMATIC** is a new, versatile four-light unit for movie amateurs, professionals and TV newsreel photographers. Weighing but 2½ pounds, the unit's arms fold to a compact 12-inches overall length for easy storage. Unit, when opened, has a spread of 26½ inches. Arms can move horizontally in a 180 degree swing.

Automatic built-in stop protects wiring.
(Continued on Page 246)



Announcing

THE NEW AURICON "SUPER 1200"

16MM SOUND-ON-FILM
CAMERA * * * Featuring

- ★ Instant ground-glass focusing through the Camera lens, shows the exact frame and focus at all distances.
 - ★ Self-blimped for completely quiet studio operation.
 - ★ 1200 foot film capacity for 33 minutes of recording.
 - ★ Variable shutter for fades, dissolves or exposure control.
 - ★ Two independent finder systems in addition to ground-glass reflex focusing; one finder for studio use, the other for telephoto work.
 - ★ \$4,315.65 complete for "High Fidelity" 16mm single-system sound-on-film, with Amplifier, Microphone, and three Carrying Cases (lenses additional). Also available without sound equipment.
 - ★ Sold with 30 day money-back Guarantee. RCA licensed sound.
- Write today for further information.

BERNDT-BACH, Inc.

**7381 BEVERLY BOULEVARD
LOS ANGELES 36, CALIF.**

The quiet operation of the Auricon "Super 1200" is silent proof of precision design. Its only equal as a superb photographic instrument is another Auricon "Super 1200".

**Auricon
Hollywood**

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931



Our *NEW* Home

KINEVOX BUILDING

116 SOUTH HOLLYWOOD WAY
BURBANK, CALIFORNIA

*Kinevox leads the world in sales of
portable synchronous magnetic recorders!*

KINEVOX

INCORPORATED

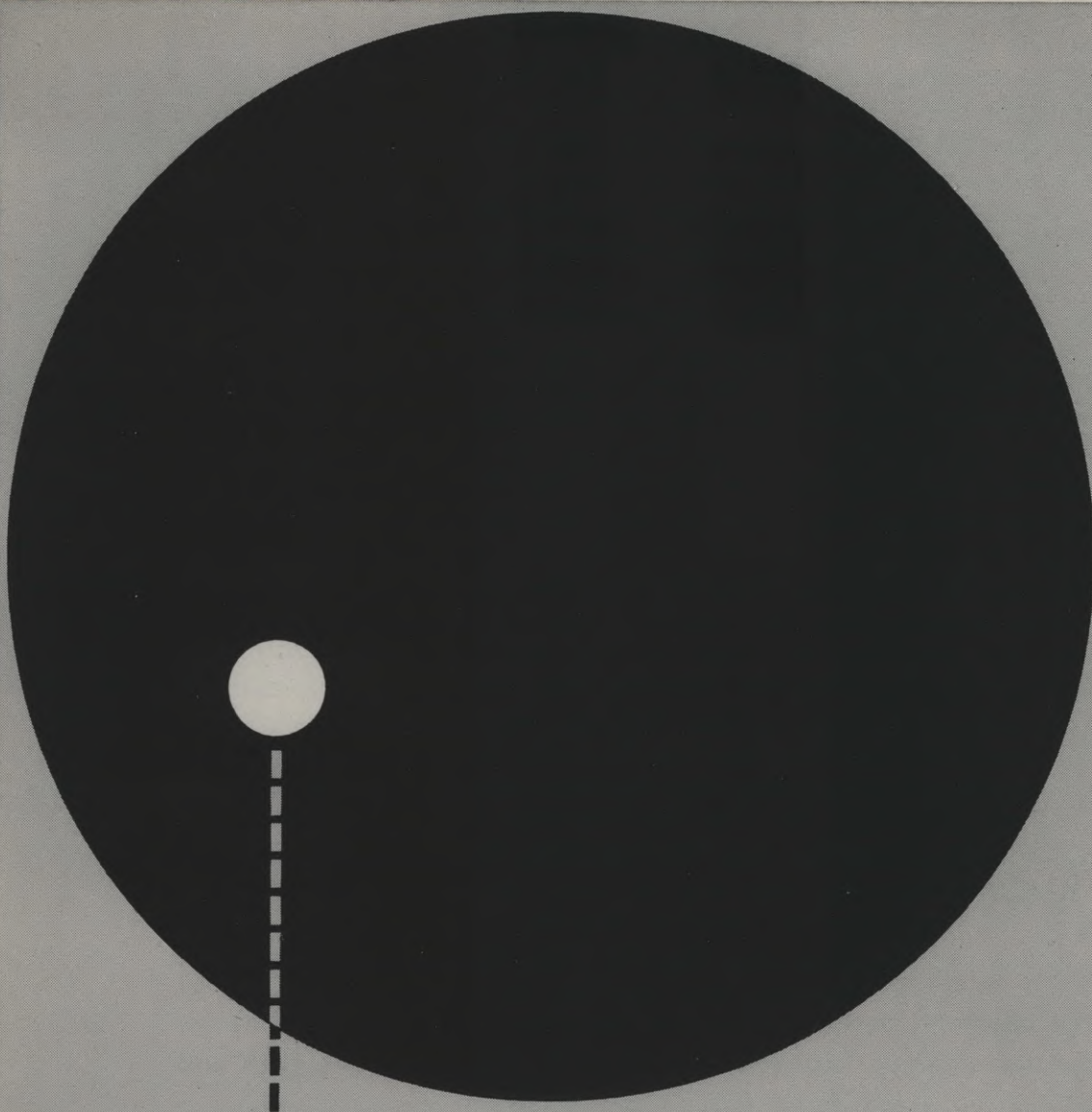
Manufacturers of Synchronous Magnetic Recorders
And Associated Equipment

TELEPHONE

RO. 9-3291

CABLE ADDRESS—
KINEVOX BURBANK

SALES OFFICES: NEW YORK • MEXICO CITY • ROME • BOMBAY



BRIGHTEST SPOT IN THE WORLD!

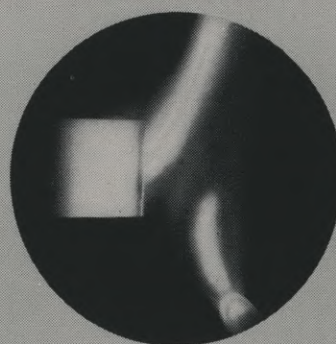
ITS AREA is less than one quarter square inch. It is the most powerful "point source" of light in the world. It is the crater in the tip of an experimental positive "National" High Intensity carbon.

Into this tiny spot is packed the same amount of light which would be emitted by 137,000 brightly burning candles!

This crowding of a terrific amount of light into a small area is a feature of the "National" carbons used in movie production and projection. It is called *intrinsic brilliance*. This is what makes your pictures so bright and pleasing to look at.

Furthermore, the light emitted by "National" High Intensity Carbons is the closest approach to sunlight. It has a continuous spectrum and contains all the colors of the rainbow. This makes color movies glow with rich natural detail. Your theatre patrons like it — their approval shows up in the box office.

When you order studio
or projector carbons
— order "NATIONAL"!



The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY, A Division of Union Carbide and Carbon Corporation

30 East 42nd Street, New York 17, N. Y.

District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

IN CANADA: National Carbon Limited, Montreal, Toronto, Winnipeg



PRESENT QUARTERS of U.C.L.A.'s Motion Picture Division, though small, are adequate to the needs of the current enrollment of 150 students. There is a small but well-equipped sound stage and the latest photographic, lighting, sound, and grip equipment



EDITING department boasts the best in 16mm and 35mm splicing and cutting equipment. Here a beginner learns splicing with 16mm film.

Collegiate Movie Makers

U.C.L.A.'s student film makers have no illusions about crashing the gates of Hollywood studios. Most have set their sights on the tremendous future looming for educational, industrial and television motion picture production.

By JAY DEVON

OFF IN A SECLUDED corner of the vast campus of the University of California at Los Angeles, stands a group of temporary frame buildings surrounding a structure that looks like nothing so much as an exercise in modern design for a beginners' class in architecture. This group of buildings houses the various sections of the Theater Arts Department—and the interesting paradox is that, while the buildings are unimpressive, functioning within their walls is an incredibly vital and productive department dedicated to teaching the techniques of Theater, Radio, Motion Pictures and Television.

Currently on the drawing board are blueprints for a new \$5,000,000 building to house the Theater Arts Department—another unit to augment the tremendous building program now in progress on U.C.L.A.'s busy campus.

But no one in Theater Arts is marking time while the new building goes up. They are all furiously at work in their cramped, but well-equipped quarters, turning out a quantity and quality of work that are amazing in view of the fact the department is not yet four years old.

Prof. Kenneth Macgowan, Chairman of Theater Arts, sums up the aims of the department's program as follows: "The university expects to train for the future, to provide skilled men and women who will go on to other universities, colleges, and high schools to train the next generation. As such work spreads from the Los Angeles Campus and other institutions, we should have an increasingly fine body of trained young people who will contribute to stage, screen, radio, and television, who will enrich community theaters, and who

will give significance to documentary and teaching films."

The Motion Picture Division of Theater Arts is headed by Asst. Prof. Norman G. Dyhrenfurth, writer-cameraman-director-producer from Switzerland, who numbers among his credits many outstanding documentary films. His aim in the Motion Picture Division is not to create specialized technicians skilled in only one phase of production, but all-around film-makers, with a know-how of every element of production. The approach is practical rather than theoretical, so that the graduate will fully appreciate the problems of his fellow technicians, no matter in what phase he elects to specialize later on.

"Many people in the motion picture industry are convinced that the art of film making cannot be taught successfully in any trade school or college,"



STANDARD studio-type reflectors are part of the University's equipment and are used whenever workshop groups shoot on location.

says Dyhrenfurth. "These people base their opinion on the assumption that the ones who know least about film making turn to teaching, and that their teaching cannot be effective since it is not based on actual production experience. This argument is valid in many instances, but here at U.C.L.A. we are proving that film making can be taught. In recognition of this fact, the studios are extending us more and more cooperation, and their technicians are helping us to teach motion picture technique in a thoroughly professional manner."

In line with this policy, the Motion

Picture Department has added to its faculty a number of outstanding technicians from the Hollywood film industry. To name just a few, these include Floyd Crosby, A.S.C., outstanding documentary cameraman whose credits include "Tabu," "The River," and most recently "The Brave Bulls"; Leigh Jason, director of feature pictures and shorts for many of the major studios; Charles Van Enger, Jr., Film Editor at Universal Studios; George Travell, former M-G-M actor-director; Harry Horner, winner of an Academy Award for Art Direction of "The Heiress"; Ernest Pascal, former president of the Screen Writers' Guild; and William M. Shull, Walt Disney Production Designer and Animator.

In addition, the Department invites top technicians from the industry to appear as guest lecturers. Recently, these have included Directors Robert Siodmak ("The Killers"), Compton Bennett ("King Solomon's Mines"), Fritz Lang ("Cloak and Dagger"), Fred Zinnemann ("The Search"), and Producer Stanley Kramer ("Champion", "The Men", "Cyrano"). First-hand experience in production related by these men are of immeasurable importance in making cinematic theory come to life for the students.

During his freshman and sophomore years, the student in the Department of Theater Arts is required to take courses in foreign languages, history, military science, physical education, social sciences, English, and the humanities, as well as theater arts courses in social aspects of mass communications, acting, stage crafts, history and survey courses in theater, radio, and motion pictures.

When he becomes a junior, he concentrates on one of the three media of theater arts: Motion Pictures, Radio, or Theater. The motion picture major is required to take courses in film technique — (a survey course covering and integrating all phases of production),—

editing, history, photography, sound, and direction. He must also take three workshops, which involve intensive practical work in the production of all types of films under close faculty supervision.

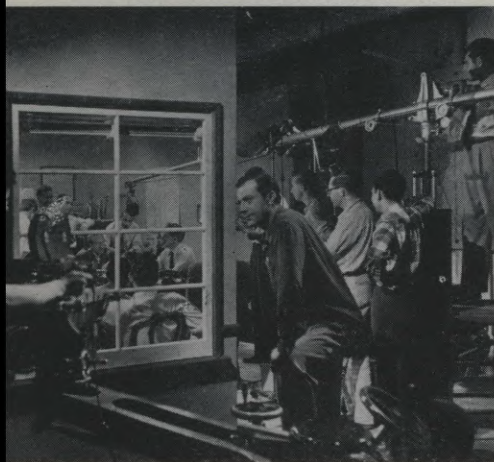
In addition, the student must take courses in English and continental drama, the novel, and ten units of approved electives consisting of additional courses in advanced editing, direction, composition and lighting, acting, make-up, animation, production design, color cinematography, screen writing, and documentary film techniques. Each of these courses combine lectures with applied practical work, offering the student plenty of opportunity to learn by doing.

The three workshops are most important, since they serve as practical laboratories for the theory taught in the preparatory courses. The first or Elementary Workshop is basically a series of exercises in fundamental film technique. The second or Intermediate Workshop is a more advanced lab in which actual projects in film making are conceived and executed. The third or Summer Workshop is perhaps the most productive of all since it is less formal and devoted more directly to ambitious film projects.

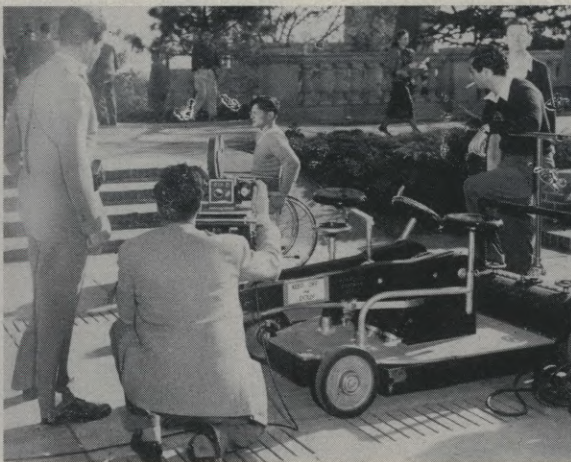
William B. Adams, a staff lecturer in the Motion Picture Division, gives an interesting account of the activities and projects of last summer's Workshop.

"During the past three years of the Motion Picture Division's existence, we had learned that production of some sort is necessary in a motion picture curriculum. We had also learned that the proper balance between the two is not easy to determine practically. In the past, we had begun each semester's work with the firm purpose of using production as a means of much of our teaching. We invariably discovered, however, that to produce motion pictures, we must

(Continued on Page 243)



ONLY the most promising students are permitted to continue with studies toward a master's degree, work in technical phases of production.



LOCATION filming on the University campus for a scene for "Wheelchair Scholars," a documentary made by the 1950 class. Film already is in wide national release.



MINOR productions serve as exercises which allow student to make errors yet impose on him rigid standards of professional filming.



WHEN the director of photography looks at a scene through the viewing glass, the brightness reaching the eye is reduced sufficiently so that he can judge general appearance of scene and also lighting contrasts as they will register on film.

WHEN WE SEE on the screen a well-exposed scene, with good tonal or color rendition and perfect balance between highlights and shadows, invariably several instruments besides the camera were employed by the director of photography to achieve it. There was the exposure meter, a color temperature meter (if it was a color film), and a viewing glass.

Of these, the viewing glass is the simplest; yet it's equally important because it is difficult for anyone to judge with the naked eye the contrast in a scene to be photographed. When we look at the shadows in a scene, our eye automatically adapts itself and we see detail that the film will not see. The viewing glass lowers the brightness of the scene so that the eye will not be able to see detail in shadows too dark to record on film.

The history of the viewing glass goes back farther than the photoelectric exposure meter, back to the days of color-blind ortho film. As the first photographic films were relatively insensitive to all colors but blue, in order to see a subject or scene to be photographed as it would appear on film it was only necessary to view it through a deep-blue viewing glass. All color as such became invisible through the glass and we saw the range of brightness of the scene as it would reproduce on film.

Importance Of The Viewing Glass In Motion Picture Photography

Tiny gadget makes it possible for eye to see tonal values as they will register on film.

By R. G. DELL

As black-and-white films were improved—made more sensitive—and with the introduction of color films, it became necessary to alter the filtering components of the viewing glass. When panchromatic film came into use, some photographers continued to use the deep-blue viewing glass because it rendered the scene in monochrome; but they found that the relative brightness did not always register on the film as it appeared through the glass. Medium blue no longer registered as almost white, nor bright red as black, as they had on color-blind film. It therefore became necessary to develop a new viewing glass which rendered colors in approximate monotonies comparable to the brightness range registered on the new panchromatic film. Thus the Panchromatic Viewing Glass was born.

With the introduction of daylight color film, the need for a complete new viewing glass for this medium was not anticipated, for all colors were expected to register on the film in their natural hues. However, the contrast range of the daylight color film proved to be much shorter than that seen by the eye. It was not capable of recording a scene in which there were extreme highlights and deep shadows, and doing justice to both.

Among the first to meet this problem was Technicolor Corporation, which developed for color film photography the neutral contrast viewing glass. This is a filter which is neutral in color and is held to a density of 2.0, with a production tolerance of only plus or minus 5%.

When the cameraman looks at a scene through the viewing glass, the brightness reaching the eye is reduced sufficiently so that he can judge, not only the general appearance of the scene as it will appear on the film when photographed, but also determine whether the lighting contrast is too great to record successfully on color film. Should this be the case, and since he cannot in-

crease the exposure enough to record the shadow detail satisfactory without over-exposing the highlights and burning them out, the obvious step is to direct more light into the shadows to modify the excessive contrasts.

The two important cameras used in the studios today—Mitchell and Technicolor—have adaptations of the viewing glass built into the viewing systems. With the Mitchell, a panchromatic viewing glass is part of the optical viewer, which becomes operative when the camera is racked-over. The Technicolor cameras have a neutral viewing glass, more generally referred to as an ND filter, in the camera's finder system.

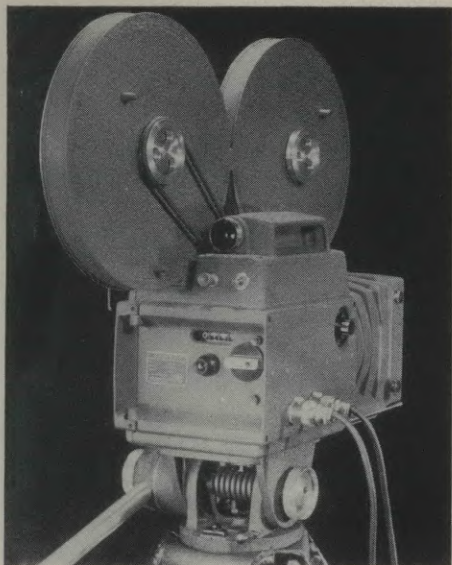
In spite of these conveniences, however, the director of photography has need for the popular little monocle-like viewing glass which he invariably wears suspended by a neck cord. It is in constant use whenever he is directing the placement of lights or reflectors.

The recent introduction of color film balanced for mazda light makes neces-

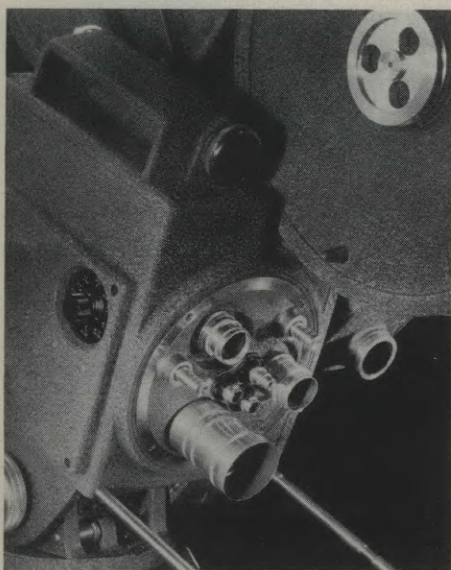
(Continued on Page 235)



THE SPECTRA contrast viewing glass, made by Photo Research Corp., Burbank, Calif., which is now widely used in the motion picture and photographic industries.



ALL CONTROLS for the "Super-1200" camera are grouped within easy reach for convenient operation. Camera is quiet and no external blimp is needed.



TURRET of the camera carries 3 "C" mount lenses and 3 finder lenses. Turret may be rotated without touching lenses or disturbing focus or diaphragm settings.



THE AURICON "Super-1200" camera is designed to save time and thus lower 16mm production costs by providing every operating convenience for the cameraman. A notable innovation is the camera's three different finder systems. Film magazine capacity is 1200 feet.

The New Auricon 'Super-1200'

Berndt-Bach introduces a completely new 16mm camera with 1200-foot film magazine and triple finder system.

By FREDERICK FOSTER

THE NEW AURICON "Super-1200" 16mm sound-on-film camera built by Berndt-Bach, Incorporated, Hollywood, provides every operating convenience for the 16mm professional photographer. With its giant film chambers providing a maximum of 1200 ft. of film at one loading, the camera produces a rock-steady picture and a "high fidelity" sound-track with a minimum of time and effort on the part of the cameraman. To do this, 3 separate finder systems of unique design are combined in this self-blimped "Super-1200" camera which runs so quietly it requires no external blimp even for studio operation.

Finder No. 1 is an instant ground-glass focusing reflex finder, with 10x

focusing telescope, which allows the cameraman to check through the camera-lens for picture composition and focus. This new "feather touch" focusing system can be operated with one finger, because the camera body, lens turret and film gate are not shifted during focusing. Nothing moves except a miniature precision prism-reflector system inside the camera, between the film-gate and the camera lens. This means that with the camera tripod on soft ground (especially with long-range telephoto lenses) there is no danger of disturbing the picture composition by inadvertently moving the camera position while shifting from "focus" to "shooting."

It is also possible to use the reflex

focus system while the camera is running, to check for camera and projector shutter synchronism during "background-projection" scenes; also for "kinescope" recording, or special-effects work.

Finder No. 2 is of the studio-type which provides a large brilliant ground-glass-image, upright and correct right to left. As this finder is focused, automatic adjustment is made for parallax. This patented Auto-Parallax Studio View Finder, Model EIF-20 provides an image which can be viewed with both eyes from any position behind camera.

Finder No. 3 is a special telephoto type which operates with a set of miniature lenses mounted in the center of the

(Continued on Page 238)



IN THE FIELD—Kinevox synchronous magnetic film recorder in use by Los Angeles Police Department, recording officer's comments on accident being filmed by Department cinematographer.



IN THE STUDIO—Kinevox recorder in use in Titanus Studio, Rome, Italy, in a production featuring Anna Magnani (foreground). Kinevox equipment is in regular daily use in many foreign motion picture studios.



IN THE LAB—Telefilm, Inc., Hollywood, uses three Kinevox film phonographs, in conjunction with a Kinevox recorder, in dubbing and re-recording sound for its many clients.

The Kinevox Synchronous Magnetic Film Recorder

Designed and engineered especially for 35mm and 16mm film production, this popular single-unit portable recorder uses 17½mm perforated magnetic film.

By RALPH LAWTON

THE FOLLOWING is the second in a series of articles by Ralph Lawton describing the various magnetic film and tape recording systems now on the market for professional motion picture production. The articles are in response to reader demand for information on this new sound recording equipment which is finding wider use day by day both in the major studios and among producers of industrial and television films. The equipment of another manufacturer will be described in the July issue.—EDITOR.

MAGNETIC RECORDING has brought economical sound film production within easy reach of independent motion picture cameramen and film producers. It has made possible tremendous savings in sound recording for industrial, educational and television film makers as well as for major film producers. It is responsible—perhaps more than any other single factor—for the impetus evident in film production in many foreign countries.

Kinevox synchronous magnetic film recorders have gained wide favor in the foreign field and are to be found in regular use in nearly all major film production centers overseas. In Italy, for example, several different companies presently are using Kinevox recorders on feature productions. In the United States, they are widely used by film producers from coast to coast. As of May 1st, more than 75 Kinevox recorders were in use by motion picture producers throughout the world, according to the manufacturer.

Established only two years ago, Kinevox Incorporated, Burbank, California, has built an enviable reputation for turning out one of the most efficient and reasonable-priced magnetic recorders on the market. A single-unit job, skillfully engineered to fit a handsome carrying-case cabinet 18x17x11 inches in size, its net weight is but 50 pounds. Because of its compact size and nominal weight it is easily accommodated in the trunk compartment of an automobile, along with camera and tripod.

Kinevox recorders are sold outright, never leased. In addition to the synchronous magnetic recorder, Kinevox also supplies the following companion equipment:

Film phonograph (dubber),	Monoboom for microphone,
4-position mixer,	Long-playing auxiliary feed
Portable field power unit,	and takeup arms for re-
Film reader,	recorder,
Magnetic film splicer,	Bulk sound eraser.

Thus Kinevox is able to furnish the motion picture producer with complete equipment necessary for recording, editing and

(Continued on Page 235)

EASTMAN NEGATIVES

Always preferred by
producer and director of photography

Generally available
in the quantity and
emulsions desired

We hope you can continue
to obtain the EASTMAN NEGATIVE
you want —
when you want it!

Our service responsibility
to you
is aimed
in that direction —

J. E. BRULATOUR, INC.

Distributors

Fort Lee

Chicago

Hollywood



TYPICAL of the quality of television newsreel photography executed by WHEN's camera staff are above clips from its newsreel depicting famous modern miracle—The Weeping Statue of St. Anne, which hit the headlines

and, simultaneously, WHEN's TV audience screens in April 1950. Pictures, from left to right, show Shirley Martin with the weeping statue; closeup of statue, which wept tears whenever kissed by Shirley; clever closeup of statue

Station-production of TV Motion Pictures

Some of the requirements and limitations faced
by the film production staffs of TV stations.

By D. LISLE CONWAY

THERE IS AT PRESENT substantial activity on the part of various television stations in the production of films for television. Staffing such production units are many men who, for the most part, have acquired wide experience independently making 16mm films and particularly in developing methods for achieving successfully many of the cinematic effects accomplished by the professional studios with intricate and costly equipment—not to mention specialized personnel.

D. Lisle Conway, who brings to our readers this month the following account of independent TV station film production, is one of these ingenious and courageous camera artists. He is director of the motion picture and special effects department of station WHEN of the Meredith-Syracuse Television Corporation, Syracuse, New York. A member of the Academy of Television Arts and Sciences and a charter member of the Audio Engineering Society, Conway, prior to his association with WHEN, was five years on the faculty of Syracuse University, as Technical Director of the University's radio department. In spare hours off the campus, he pursued his forté—making movies—operating as a free-lance news and commercial motion

picture cameraman. The following report combines some of his own experiences and observations of contemporary TV film producers.—EDITOR.

OF ALL THE VARIOUS phases of television perhaps the most exciting and certainly the most demanding of arduous and exacting work is TV film production. Here is incorporated the exacting accuracy of multiple-montage, title and background preparation, and the excitement and speed of one-the-spot news reporting.

To break this activity down into a coherent picture of just what this type of motion picture making consists, let's examine its various phases and analyze the requirements of each.

There are three main types of films produced for or by many TV stations themselves. They are 1) the promotional and production film; 2) the commercial or "spot" film; and 3) the news film.

With exception of the news film, all motion pictures produced for television should be filmed at twenty-four frames per second. Departures from this are made only for special effects such as slow-motion or comedy sequences.

Promotional films usually consist of a pictorial record of station activities and shows. They may be a composite of news films, records of shows, and other station activities tied together in such a manner as to present a documented record of just what the station has done during the year or at a given time. WHEN presented to its TV audience several such films during the past two years. One such event, the construction of the station's five-hundred foot tower, was unique in the history of American television. The station televised the day-by-day construction of its tower by means of film, and the finish showing the antenna installation by means of simultaneous "live camera" telecast. This latter was accomplished by utilizing a smaller temporary tower and antenna for TV radiation of its signals. A program titled, *This Week In Television*, also made entirely on film by the local station, portrayed the activities of the various departments within the station and how their contributions made possible the shows seen over WHEN.

Such films are made for the most part from an off-the-cuff or briefly prepared outline, and shooting is done extemporaneously following a quick light meter reading of the overall subject

Television Film Production

By LEIGH ALLEN



backdropped by crowd of curious onlookers; and reaction shot showing some of people who gathered outside Shirley's home for glimpse of miracle statue.

material. Very little time is permitted to check lens readings as shooting progresses, and thus the light and shadow renditions may not always be the best. Nevertheless, this type of shooting carries with it, for this very reason, a strong documentary, unretouched, and unrehearsed flavor that more than makes up for any discrepancies in lighting. Here, as in news shooting, (unless a carefully planned script and lighting setup has been worked out beforehand) the scenes are taken as they can best be shot, with knowledge that a good percentage of them may be edited out. For this reason more footage is exposed than may be finally required in order to supply cover or "padding" shots.

Production shooting for the most part includes title preparation, title backgrounds, and film sequences of action to be intercut between live action shots from the studio at the time of telecast. The preparation of titles may vary from a simple setup of shooting title cards to the more exacting titles utilizing zooms and montage backgrounds. For this type of work, a camera that may be focussed and lined up with a through-the-lens finder or viewer is preferred. The Eastman Cine Special camera is an invaluable tool, considering the facilities it offers, and it can readily be used for other types of film production as well.

In many instances, authentic backgrounds must be obtained for titles and for action staged in the studio. Obviously large exterior sets cannot be transported into the studio, but they can be filmed. With the use of clever cutting and staging, these shots can be made to appear as though the action was taking

(Continued on Page 240)

In Washington, the House of Representatives is planning to record its doings on movie film for television. Hearst writer George Dixon, in his column dated May 22, says: "This plan . . . calls for a movie studio setup by which Congressmen will be able to have films made of themselves for cinema and television distribution in the same manner they now make voice recordings for radio.

"Scheme . . . was conceived by Robert J. Coar who for 16 years has run the joint Senate and House recording facilities. . . . The House plans to go for it wholeheartedly, but Coar is meeting objections in the Senate. . . . Coar says he can make TV films for Congressmen at bargain rates—about \$5.00 a minute. The average commercial rate, he says, is about \$100.00 a minute."

Telecasters Film Syndicate, Inc., is corporate name of recently-organized cooperative television group formed in Chicago. Members are located in the key TV markets of the nation. Purpose of group is to produce, procure and finance television films to assure a steady flow of film product to the participating stations.

Color television runs up against some of the same problems that are faced in color photography, according to Dr. David L. MacAdam, Eastman Kodak research scientist. Biggest of these problems seems to be that people don't see what they think they see in color, he says.

Color control in photography and TV cannot hope to succeed by blind reliance on measurements, Dr. MacAdam said. He suggested a program for television researchers modeled on one which seemed to be productive in photography.

To identify top quality color reproduction for TV as well as photography, he said researchers must: (1) ask many people to indicate their preference and their relative ratings of a wide variety of color renderings; (2) measure the colors in the pictures; and (3) study the color specifications in comparison with the relative grades assigned to the picture by judges.

The investigation of color quality may be expected to be easier, quicker, more systematic and complete in color TV than in color photography, because

changes in production variables can be made more easily by electronic controls.

Jerry Fairbanks Productions, Hollywood, now has nine regular TV film shows on the air, totalling four and a half hours of film product weekly.

National Broadcasting Co. will very definitely produce its own TV films. Company is making extensive survey in Hollywood to locate suitable property in which to make its video films.

"**Telejector**" is tradename of new portable 16mm desk-top movie projector designed for office previewing of TV films. Powered by a 750-watt lamp, machine has a foldaway background projection screen masked to show picture on an area equivalent to standard 12½-inch TV set. Manufacturer is Audio & Video Products Corp.

Universal-International lot may see production there soon of films for television. United-World Films, subsidiary of U-I, is currently making tests for a series of TV films to star Frances Gifford, Ray Collins and Mona Knox.

Motion Picture Center, Hollywood, which rents studio space and equipment to independent film producers, will engage in TV film production. Company has formed a subsidiary company, Motion Picture Television Center, to make its own TV films and films for others, and finance other video film makers.

Hal Roach, Jr., will resume production of balance of the initial series of 15-minute "Don't Be A Sucker" television films, following a deal with Philip Morris cigarettes to sponsor the series.

Teleclix, Inc., Hollywood, announce an impressive schedule of 500 TV film productions, each 3 to 5 minutes in length and based on popular, classical and semi-classical songs and variety sets. Filming is scheduled to begin June 5th at the rate of 8 pictures per day.

WBAP-TV, Fort Worth, Texas, is filming a series of 15-minute video travel films which will cover scenic highlights of the state. Cameraman and film editor is John Quigley.



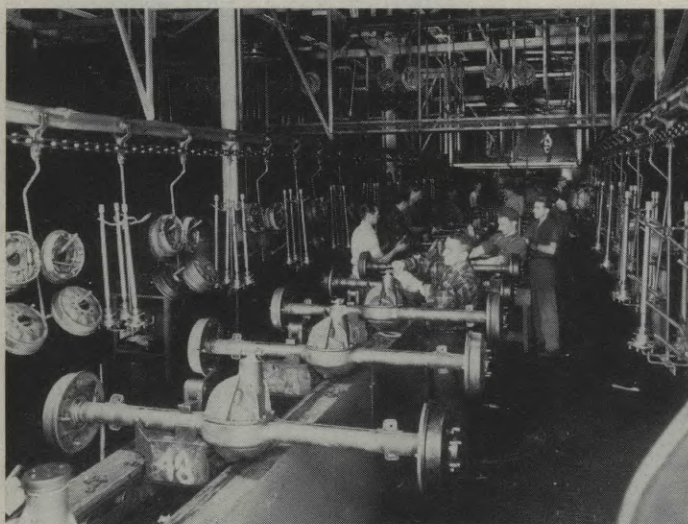
LINING UP a close shot of a cutaway Pontiac engine. Cameraman Grover Seyfried okays the camera setup which is also approved by director Max Lasky and production manager Steve Kiefer.

Filming The Assembly Line

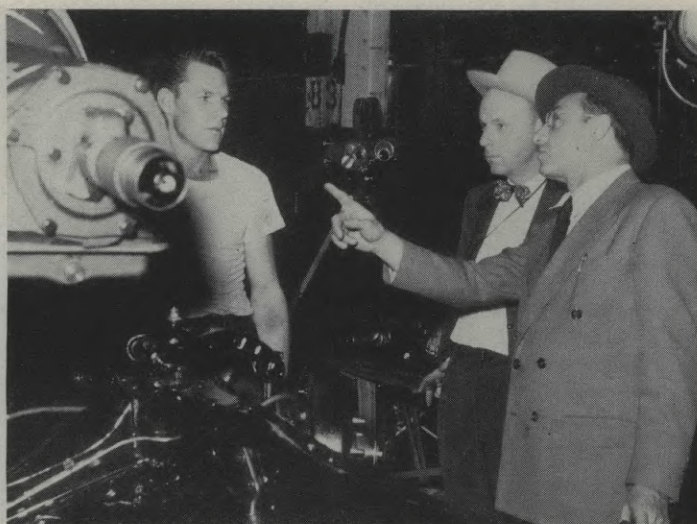
"Through The Years," 22-minute 16mm color film production posed problems in lighting and in photography for Soundfilm Studios' camera crew.

By GROVER F. SEYFRIED

Director of Photography—Soundfilm Studios, Inc.



ASSEMBLY LINES generally involved large areas in depth rather than in transverse plane, making it necessary to stop down the lens and step up the lights to achieve the desired quality of exposure.



READY FOR the take. Director Lasky (right) discusses the shot with cameraman Seyfried which involves an assembly line operation in a sequence picturing installation of a Pontiac engine.

MAKING A MOTION PICTURE in a modern automobile factory is a challenging assignment for any camera crew. But there is nothing visible in the finished picture to indicate anything but successful accomplishment for the crew that produced "Through The Years," 22-minute 16mm Kodachrome picture sponsored by the Pontiac Motor Division of General Motors Corporation by Soundfilms Studios, Inc., Detroit.

The opening sequences of this picture employ the flashback treatment to telescope visually the company's 25-year history in the motor car industry. Then fast-moving sequences show departmental and assembly-line manufac-

turing operations. Despite unusual lighting problems, exceptionally good color values were maintained throughout the manufacturing sequences due to careful planning of camera angles, some back-lighting tricks, and by following the best cinematic techniques.

The Pontiac plant itself is enormous and it houses a thunderous activity of efficiently coordinated production steps. Conveyors sail by at all angles, carrying castings, frames, engines and other miscellaneous pieces that go together to make a finished Pontiac automobile. Everything moves with clock-like regularity and every department of the factory is served by these conveyors which

feed parts to the busy assembly line.

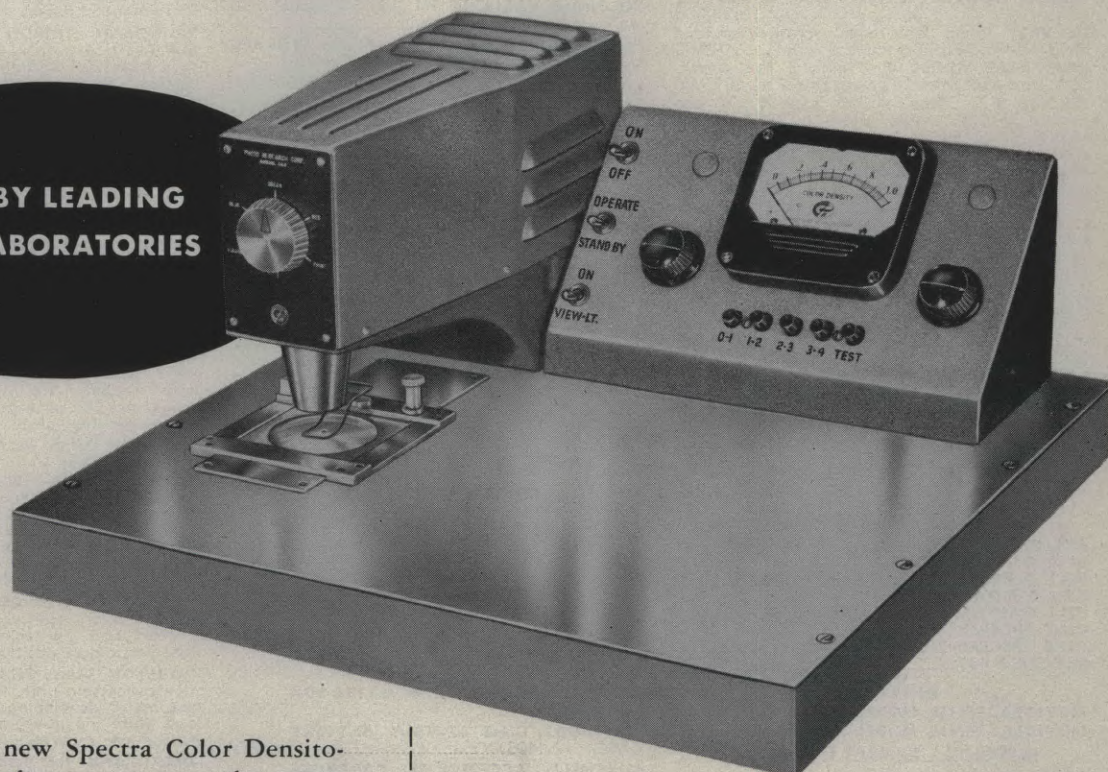
Many of the heavy assemblies, such as engines, frames and axles, are black; and most of the workmen, for reasons best known to themselves, like to work in white or gaily colored shirts—all of which presented extreme contrasts to challenge our lighting ability. Floors are black, also, and backgrounds are in low key, varying principally between dull black and jet black. In some instances there was the sharp contrast of large masses of chrome, offering halation problems.

Assembly lines being what they are—essentially linear affairs—long shots

(Continued on Page 241)

The New Improved **SPECTRA COLOR DENSITOMETER**

**USED BY LEADING
FILM LABORATORIES**

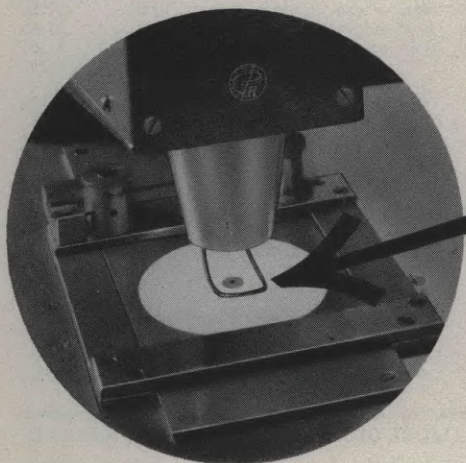


The throat of the new Spectra Color Densitometer is deep enough to measure to the center of an 11x14 plate or film...yet convenient for production control of both 16mm and 35mm motion picture processing.

Linear density scale .0 to 1 covering full scale length with additional push-button ranges of 1 to 2, 2 to 3 and 3 to 4.

Filters furnished to read the Yellow, Magenta and Cyan densities.

Reads Color and Black & White densities—defused visual and print densities. The final answer to processing control.



The illuminated plate of the Spectra Color Densitometer makes it easy to center the area where the density is desired to be read, whether it be a step in a test strip or a small spot in a picture area.

**Write for complete descriptive
material, delivery date and prices**

**PHOTO RESEARCH CORPORATION • 127-129 W. ALAMEDA AVENUE
BURBANK, CALIFORNIA**



GORDON ENTERPRISES

CAMERAS

BELL & HOWELL FILMO AUTOLOAD \$125.00
BELL & HOWELL, Filmo 141A, 16mm. \$105.00
BELL & HOWELL, 35mm Standard. Rebuilt to Precision Standards by Cunningham...\$2,875.00
BELL & HOWELL EYEMO, "71 Q," Turret, 35mm\$875.00
BELL & HOWELL EYEMO, Model K.\$275.00
BELL & HOWELL 70 DA 16mm. x 100' capacity\$225.00
DE VRY, 35mm late model spring-wound or hand crank. B&L 50mm f/3.5 lens.....\$95.00
UNIVERSAL MODEL C, 35mm, 3 lens turret, 100' Universal Model C magazine.....\$125.00
JEROME B-2, 35mm x 200' capacity, 3 lens turret. Operates single frame, or 4 to 48 per second, or automatic time delays up to 30 min. Also operates as conventional camera.....\$295.00
BELL & HOWELL, MORSE, LACKNER, AND FAIRCHILD, 16mm electric drive, 50' magazine, 16, 32, 64 frames. 35mm f/3.5 lens with viewer, portable power pack.....\$79.50
DE BRIE LE PARVO (MODEL K). All metal 35mm. Provision for electric drive. Erect image viewfinder. "Through-the-lens" viewer. Complete with Zeiss Tessar 50mm f/3.5 Dallmeyer Kinematograph, 50mm f/1.9; Zeiss Tessar, 75mm f/3.5; Zeiss Tessar, 35mm f/3.5; 7 each 400' magazines, leather carrying case; leather case for camera.....\$475.00
EASTMAN KODAK TRACKING CAMERA. electric\$325.00
BELL & HOWELL EYEMO "K," with electric motor. For instrument panel recording \$375.00
MISSILE TEST CAMERA, with eight Zeiss Tessar lenses, 9.5cm, f/3.5\$925.00
MITCHELL AND AKELEY THEODOLITES, New.....Description and Quotation on Request

CAMERA MAGAZINES

AKELEY 200'\$45.00
BELL & HOWELL 200'\$60.00
BELL & HOWELL 400', 35mm, metal. \$ 68.50
BELL & HOWELL 400', 35mm, comp. \$ 54.50
BELL & HOWELL 1000', 35mm.\$115.00
CINE SPECIAL 100'\$140.00
CINE SPECIAL 200'\$385.00
MITCHELL 400'\$ 75.00

MOVIOLAS

MOVIOLA, 35MM, MODEL D. New.....\$325.00
MOVIOLA, 35MM, MODEL D. Recond.....\$265.00

MITCHELL LENSES IN MOUNT

COOKE SPEED PANCHRO, 25mm f/2.\$195.00
ANASTIGMAT, 32mm f/6.3.\$ 45.00
BAUSCH & LOMB, 75mm Baltar f/2.3.\$195.00
B & L RAYTAR, 40mm f/2.3.\$135.00
G. M. BERLIN 50mm Tachar f/2.3.\$195.00
TAYLOR-HOBSON-COOKE, 40mm f/2.\$ 95.00
GOERZ HYPAR, 1 1/8" f/3.5.\$ 48.00
BAUSCH & LOMB, 50mm f/2.7.\$ 67.50
DALLMEYER, 50mm f/1.9.\$ 95.00
TACHAR-ASTRO, 50mm f/2.3.\$195.00
BALTAR, 50mm, f/2.3.\$165.00
HOBSON COOKE KINIC, 75mm f/2.\$ 90.00
TAYLOR-HOBSON-COOKE, 4 1/2" f/2.5.\$ 95.00
DALLMEYER DALLON, 14" f/5.6 telephoto.\$225.00
ZEISS JENA, 2" 5cm Sonnar f/1.5.\$185.00
ZEISS JENA, 2" 5cm Sonnar f/1.2.\$205.00
MITCHELL Viewfinder objective.\$ 45.00

BELL & HOWELL EYEMO LENSES IN MOUNT

WOLLENSAK TELEPHOTO 10" Foc Mt. f/4.5\$185.00
MEYER PRIMOTAR, 30mm f/3.5.\$ 45.00
COOKE, Cinema, 47mm f/2.5.\$120.00
DALLMEYER, 10" f/5.6.\$150.00
CARL ZEISS 16.5 cm, focusing mount \$125.00
COOKE KINIC 2" f/2.8, focusing mount \$75.00
EYMAX 2" f/4.5.\$ 29.50
EYMAX 6" f/4.5.\$ 78.00
EYMAX, TELEPHOTO, 10" f/4.5.\$135.00
SPEED PANCHRO, 24mm f/2 Foc. Mt.\$195.00
SPEED PANCHRO, 1" f/2, Foc. Mt.\$195.00
EYEMAX, WA, 1" f/4.5.\$ 29.50
SPEED PANCHRO, 35mm f/2, Foc. Mt.\$195.00
EYMAX 2" f/2.8, Focusing Mount.\$ 80.00
SPEED PANCHRO, 75mm f/2, Foc. Mt.\$225.00

CINEMAT, 100mm f/2.9, Foc. Mt.\$149.50
COOKE TELEKINIC, 6" f/4.5, Foc. Mt.\$165.00
EYEMO OBJECTIVE, 1"\$ 17.50
EYEMO OBJECTIVE, 2"\$ 17.50
EYEMO OBJECTIVE, 3"\$ 18.13
EYEMO OBJECTIVE, 4"\$ 19.38
EYEMO OBJECTIVE, 6"\$ 20.00
EYEMO OBJECTIVE, 15"\$ 23.75

16MM AND 35MM EQUIPMENT

POLOROID VARIABLE FILTER, 3" diameter in leaf-type mounting bracket.\$5.00
PORTABLE REFRIGERATED FILM STORAGE VAULTS, 9 cubic ft. 30" x 60" x 36", 110 volt, complete with compressor and motor.....\$285.00
TEMPRITE DEHUMIDIFYING FILM DRYER, 4' to 8' per minute; two H.P. refrigeration unit, 110-120 volt, 38" x 24" x 82"\$775.00
BELL & HOWELL EYEMO IDENTIFICATION RECORDER AND TITLER, 35mm. Facilitates titling and identification of film in the field or on location.....\$24.75
BELL & HOWELL SHIFTOVER for Animation stand or Optical Printer.\$175.00
EYEMO CARRYING CASE, Model K.\$12.50
SIMPLEX SOUND PROJECTOR, 35mm sound projectors and rectifiers, Model SP. Projection lens, B & L 5.5". Per pair.....\$1100.00 (Many other types of Simplex, Holmes, de Vry, Bell & Howell, Ampro, Victor, RCA, and other 35mm and 16mm projectors in stock.)
ASHCROFT ARC LIGHTHOUSE (THEATRE MODEL SUPREX), 30 to 65 amps with 14" glass reflector, per pair.\$175.00
STRONG ARC LIGHTHOUSE (THEATRE MODEL), 15 amp, per pair.\$150.00
FILM TRANSPORT CASES, vulcanized fibre, with reinforced corners
 16mm x 800'\$.98
 16mm x 1600'\$1.98
 35mm x 800' (Steel)\$1.45

PROJECTION SCREENS: A complete line of beaded and plain screens with and without stands. Quotations on request.

MITCHELL VIEW FINDER.\$295.00

ADAPTER MOUNT, NATIONAL CINE, to adapt above to pancake Akeley.\$ 65.00

MITCHELL COMBINATION MATTE BOX and sunshade\$275.00

NATIONAL CINE 12-VOLT BATTERY CASE, (PH403)\$ 14.00

MITCHELL ACCESSORIES CARRYING CASE, compartmented for view finder, matte box, motor, extra equipment.\$ 29.50

MITCHELL MOTOR CARRYING CASE\$ 14.00

MITCHELL MAGAZINE CARRYING CASE for two 1000' magazines.\$ 20.00

BELL & HOWELL MAGAZINE CASE, for two 400' magazines.\$ 15.00

NEUMADE FILM CLEANING MACHINE, electric (specify 16mm or 35mm)\$225.00

ART REEVES SENSITESTER.\$275.00

EK FILM WAXING MACHINES, electric\$275.00

B & H BIPACK MAGAZINE ADAPTER\$135.00

BELL & HOWELL SHIFTOVERS, (alignment gauges), mfd. by Camera Equipment Company. Chrome finish.\$ 48.50

SOUND RECORDING EQUIPMENT

BLUE SEAL 35MM SOUND RECORDING UNIT, galvanometer type with two microphone pre-amplifiers, (Type 26A), 10" monitoring speaker, mixer (Type 88A), and recording head. Variable area. Accommodates 1000' B & H or Mitchell magazines\$650.00
AURICON 16mm RECORDER, galvanometer type\$385.00

ANIMATION STANDS

NATIONAL CINE LABS. ANIMATION STAND\$4750.00
ROTSOPE PROJECTOR, Acme.\$2350.00

TRIPODS AND DOLLIES

AKELEY GYRO TRIPOD. Standard height, with bowl. For heavy cameras.....\$125.00
AKELEY STANDARD TRIPOD AND HEAD, with friction control for pan and tilt, standard height, complete. For heavy cameras.....\$185.00
AKELEY STANDARD TRIPOD. Standard height, less head. For heavy cameras.....\$85.00

AKELEY BABY STANDARD TRIPOD. Less head. For heavy cameras.....\$85.00

AKELEY BABY GYRO TRIPOD. Less head. For heavy cameras.....\$85.00

BELL & HOWELL PROFESSIONAL TRIPOD. Complete with head and pan handle.....\$ 98.50

MAYFIELD TRIPOD. Standard height, all metal, telescoping legs\$15.95

BELL & HOWELL GEARED HEAD TRIPOD. Professional f/heavy camera.....\$275.00

SALTZMAN TRIPOD DOLLY (MODEL 500 M.B.T.). Heavy-duty. Collapsible extensions extend from 20" to 36" spread. Mounted on ball casters. Three leveling screws for locking dolly in position.....\$65.00

PROFESSIONAL, JR., Tripod and Head.\$165.00

PROFESSIONAL HI-HATS. Mfg. by Camera Equipment Co.\$22.50

RIES TRIPOD, Model A, standard height, friction control for pan and tilt.\$65.00

FILM DEVELOPING MACHINES

PATCO 16mm or 35mm x 200' capacity, 110 volt. Complete with motor, three stainless steel tanks and reel assembly.....\$95.00

MORSE G-3 8mm, 16mm or 35mm x 100' capacity, daylight tank. All processing and reversal operations in one tank.....\$18.50

CAMERA EQUIPMENT COMPANY DAYLIGHT TEST STRIP DEVELOPER, solution tanks (3 each), adapter for Mitchell or Bell & Howell magazines to change box; arm sleeves for processing test strips\$29.50

HOUSTON AN-K1A (Model 1) Late version of Houston K1A\$3950.00

HOUSTON K-1A (SIMILAR TO MODEL 11) 16mm automatic film processing unit. Each step controlled for proper exposure and solution temperature; self-contained unit requiring no extra equipment; processes black and white, negative, positive, or reversal at speeds up to 20' per minute. Like New.....\$3,450.00

HOUSTON 16mm COLOR MACHINE, Model ASCM, Color, positive, negative, and reversal. Fifteen feet per minute reversal. Thirty-five feet per minute positive and negative.....\$5,950.00

HOUSTON 35mm FILM DEVELOPER. Complete film processing unit, the standard of all 35mm automatic developing outfits. Processes black and white, negative, and positive at speeds up to 90' per minute.....\$10,750.00

DEEP TANK for processing 16mm or 35mm film, two racks per tank, accommodates 200' of film each; Grade 1 select Cypress.\$35.00

STINEMAN DEVELOPING OUTFITS, 200' capacity\$ 97.50

FILM DRYERS

STINEMAN 16mm or 35mm collapsible drying rack; 4' x 4' set up; capacity 200'. Ambient air dryer. New.\$8.50

MORSE A-8 (M-30) for 8mm, 16mm or 35mm x 50' capacity. Hand-operated by winding film onto areated collapsible reel. Ambient air dryer. Complete with carrying case.....\$16.50

REELS AND CANS

Reel or can 16mm x 400 ft. used.\$.50
Reel or can 16mm x 800 ft. used.\$1.30
Reel or can 16mm x 1200 ft. used.\$1.45
Reel or can 16mm x 1600 ft. used.\$1.65

SPOTLIGHTS

OTTO K. OLSON CRECO, 2000 watt Mogul Bi-Post base 18" spotlight, less lens.\$28.50

CAMERA MOTORS

ACME ANIMATION MOTOR.\$285.00

AKELEY MOTOR, 12 and 24 volt.\$145.00

BELL & HOWELL 12-VOLT DC Eyemo Motor\$ 90.00

BELL & HOWELL 12-VOLT DC Standard Studio Camera Motor.\$295.00

BELL & HOWELL 115-V. A.C.-D.C. Eyemo Motor\$125.00

MITCHELL 12-VOLT DC variable speed motor\$295.00

MITCHELL 220-V Synchronous Motor.\$475.00

WALL A9 Motor, 12 & 24-V D.C.\$275.00

World's largest inventory of aerial photographic and motion picture equipment. You are cordially invited to visit our showrooms, (MORE GORDON SPECIALS ON PAGE 246) optical shop, and precision machine shops. (MORE GORDON SPECIALS ON PAGE 246)

All equipment new or reconditioned. Calif. purchasers add 3% sales tax. All prices FOB. Please send cashier's check or MO with order; 25% dep. on COD's.

GORDON ENTERPRISES
 5362 NO. CAHUENGA, NORTH HOLLYWOOD, CALIF.

Cable: GORDENT
 Teletype: D A C
 Phone: STAnley 7-5267

Amateur Cinematography

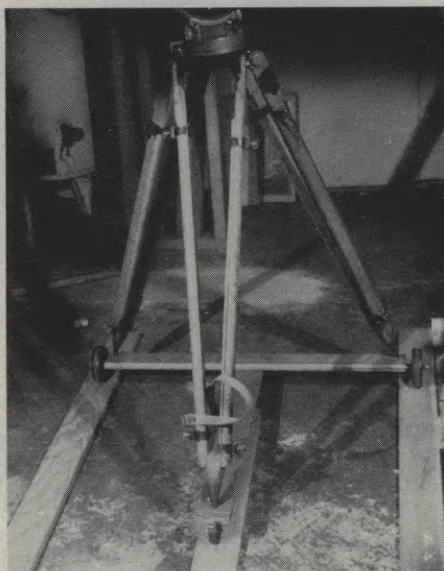
SECTION

ADVANCED AMATEUR movie makers, even some semi-professional 16mm cinematographers, are obliged by circumstances to work under many of the handicaps that confronted the man who, in the early days of "quickies," worked on short rations of time, money and equipment. Whereas in the large, major studios cinematographers had at their disposal every possible picture making resource, the "quickie" photographer was expected to get comparable results with little more than his camera. The result was that these men became experts at "pulling rabbits out of a hat," so to speak—improvising and inventing and getting the shot right on virtually the first take.

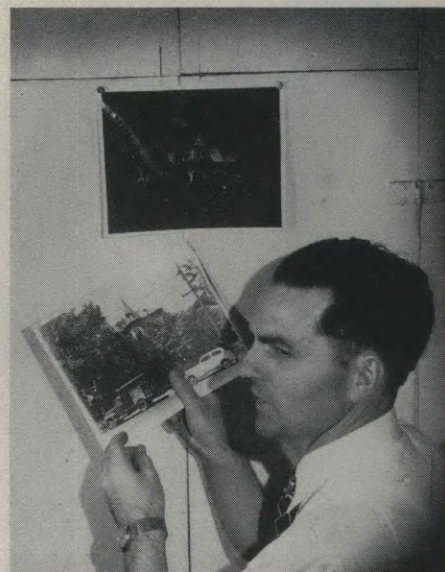
The advanced movie amateur follows somewhat the same path in his serious movie making today, and we see him using some of the same tricks to achieve crane shots without a crane, dolly shots without a camera dolly, and zoom shots without a zoom lens.

Perhaps recounting here some of the ingenious techniques developed by short-handed "quickie" cameramen may give the amateur cine photographer an idea or two for his future film productions.

Where a slim budget prevented the company from renting a camera crane for a boom shot, one ingenious director of photography made a good substitute: he placed a sawhorse on top of a parallel, and across it laid some heavy planks for his crane arm. At the far end was mounted his camera and operator, and as there were no counter-



CAMERA DOLLIES are simple to build—two pieces of lumber, three rubber-tired casters and three planks for track. Resulting dolly shots add dramatic, professional touches to cine films.



STILLS serve for exterior on-location shots. Arthur Smith used them successfully for his 16mm picture, "The Mirror"—the dark, filtered shot for night, and the normal print for day. Photos were filmed closeup with aid of supplemental lens.

Pulling Rabbits Out Of A Hat

Cine amateurs can accomplish unique photographic effects, following the ingenious tricks of early-day 'quickie' cinematographers.

By PAUL M. DITTMAN

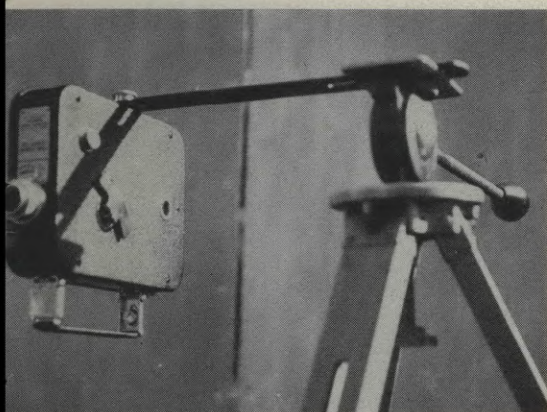
balancing weights he could place on the opposite ends of the planks, a member of the technical crew was pressed into service to run in and out from the fulcrum—as a living counterweight. The shot was a success. This procedure also could be employed using an 8mm or 16mm camera.

For a similar shot, in which the crane was required to travel as well as move up and down, another cinematographer improvised a camera boom by placing two 2x6-inch planks, properly braced, across the axle connecting a pair of old automobile wheels with tires. With the camera mounted on the far end and crewmen applying their counterbalancing

weight on the opposite end, an excellent shot was achieved.

Another cameraman, on location at a mountain lake, was faced with the task of making a dolly shot in which the camera moved up a hill, finally coming to a stop in a close shot of two lovers in embrace, then raised over them, showing a lake below in the distance. He had a track made from 2x12-inch planks, one end resting on the ground and the other supported by a parallel. Another plank with a camera high-hat nailed to it, served as the dolly. A chain-type auto jack was buried in the ground under the track and provided the lifting

(Continued on Page 234)



TRICK, reverse action shots are easily filmed with camera mounted upside down on tripod, using a 12-inch length of strap iron with holes drilled to receive tripod screws.



TWO PICTURES which illustrate good and bad selection of camera viewpoints. Both shots, photographed at St. Mary Lake, Glacier National Park, were made within a hundred yards of each other. Picture at right—with



strong compositional elements—shows result of careful checking of locale for best pictorial effect before shooting the scene—a matter which involved moving back and setting camera up at a lower level.

Developing A Knack For Composition

Are your movie shots marked by good pictorial composition? Here are some simple rules to follow that will make your pictures easy to look at.

By GORDON TAYLOR

"COMPOSITION is simply making pictures that are easy to look at," said Edward Steichen, and really, that's all there is to it. If your pictures aren't easy to look at, if scenes aren't pictorially compelling, all the attention paid to high-sounding composition formulas won't make them good from a composition standpoint.

This subject of composition in 8mm and 16mm movies bobs up every so often. In this instance, it comes up as a result of viewing the scores of films entered in *American Cinematographer's* recently concluded 1951 Annual Amateur Film Competition. Naturally, the photography of each film was a big factor in considering it for one of the awards, and invariably those pictures which were short on points on photography were notably deficient in pictorial interest from the point of composition.

Since composition is such an inevitable part of cinematography, it is important that the serious photographer give the matter more than passing attention. Oddly enough, it is often easier to make good pictorial compositions than bad ones, and those that are mediocre more often than not are the result of neglect or a lack of knowledge of what makes

a good cinematographic composition.

Think of composition as a matter of leading the eye to whatever you want your audience to see in a scene and hold it there. Every picture, every scene has some central point of principal interest—or it should. Everything else in the scene should serve either to lead the viewer's eye to that point or, once it is there, to keep it from straying.

A series of tests made several years ago by an eminent Hollywood cinematographer proved that in the majority of cases the eyes of a person looking at a motion picture screen begins to scan the picture at the lower left-hand corner, then travel upward toward the upper right-hand corner, unless something in the picture arrests the eyes in this pattern of travel.

In shooting movies, of course, it is not always practical nor feasible to arrange compositional elements so the most important object is in such a position. But it is often possible to place "guideposts" along the way that will direct the audience's eyes to the point desired.

None of these little guides need be either large or too obvious. Looking at the picture, one need not be conscious of them, or of how they lead the eye

unobtrusively to the central subject; but they do the work. Only a small branch here, a splotch of sunlight there, and a spot of shadow somewhere else—guides far too subtle to be noticed consciously—nevertheless these carry the viewer's attention all around the picture in a fraction of a moment, and bring it to rest on the object the photographer wants him to see.

On the other hand, let any of these "guideposts" be too evident, either in size or in contrast, and it will stop the eye just as effectively.

Whenever pictorial composition is discussed, one inevitably hears the term "balance" mentioned as an important factor. This simply means that if the picture or scene has one strong, noticeable object on one side, there should be something on the opposite side to counterbalance it. The balancing components might be objects such as trees, rock formations, mountains or animate things such as a person, an automobile or ship, or an animal; or it may be merely a contrast of light or shade.

The balancing principle also applies to the relation of the upper and lower areas of a composition. For this reason, when filming landscapes and outdoor

scenic shots, it is much more effective to have some sort of "framing" across the top, instead of blank sky area. This "frame" can be a branch of a tree, an arch or a doorway. It is common practice of many professional cinematographers to have an assistant hold a tree branch above and ahead of the camera so that it will serve as a framing medium for a scene. Others simply nail a branch to a wooden post, which is driven into the ground near the camera, with the branch serving the same purpose.

When shooting long shots, the cine photographer will find it equally important to frame such shots with an effective foreground as to choose an interesting background. The two photos illustrated here demonstrate this. On the left, the photographer evidently came upon the scene, set up his camera and snapped the shutter, giving little thought as to how he could improve his pictorial composition. The photo at the right shows the result of carefully surveying the location for best composition before setting up camera and making the shot. Note how the tree in the immediate left foreground not only serves to emphasize depth of the vista, but supplies framing as well—elements lacking in the first picture. Remember, when shooting vacation and travel films, that a well chosen foreground frames the view and concentrates attention on it, instead of permitting the eye to wander aimlessly and ultimately off the edges of the screen.

In photographing extreme long shots with foreground framing objects, as we have described here, the cine photographer may encounter puzzling exposure problems. If he exposes correctly for the foreground, the distance—the part of the scene that is the center of interest—is likely to be overexposed. If he exposes correctly for the distance, then the framing foreground is likely to be underexposed, resulting in a silhouette effect. The decision here must rest with the cameraman. If important subject matter lies in the immediate foreground, then this must be taken into account in determining the exposure; if the main subject interest lies in the distance, then allowing the framing objects in the foreground to go dark will properly frame the picture and lead the eye to the distant object or subject of the scene.

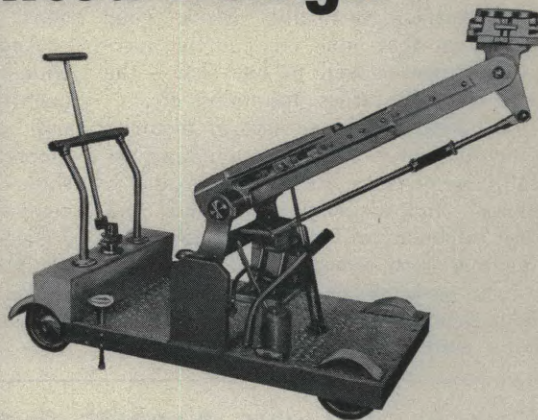
Most experienced photographers have learned the cardinal rules relating to the horizon line in pictorial compositions. Most beginners yet have to learn it. The rule to follow is never to set up the camera on a distant scene so that the horizon line bisects the picture in the middle. To do so too obviously cuts the picture in half and gives it a stiff,

For Instant Movability and Advanced Design

"HYDROLLY"

(TV or CAMERA DOLLY)

Hydraulic lift type for fast upward and downward motion of TV and Motion Picture cameras. Light weight—sturdy—easily transported in a station wagon. Fits through a 28" door. Adjustable leveling head. In-line wheels for track use. Steering wheel and floor locks.

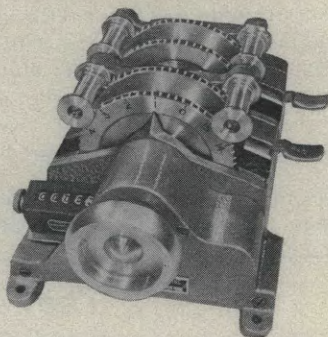


PRECISION-ACCURATE "SYNCHRONIZER"

16mm or 35mm

IMMEDIATE DELIVERY!

Any combination of sprockets assembled to your specifications. Sturdy cast aluminum construction. Foot linear type, with frame divisions engraved on sprockets. Contact rollers adjusted individually for positive film contact. Fast finger-tip roller release, sprocket shaft slip lock, complete with footage counter.



VARIABLE SPEED MOTOR with TACHOMETER

for Cine Special or Maurer Cameras

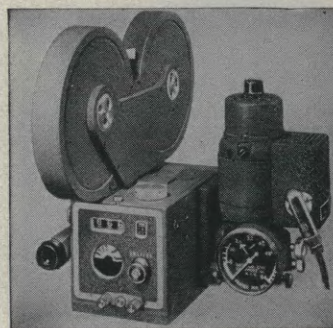
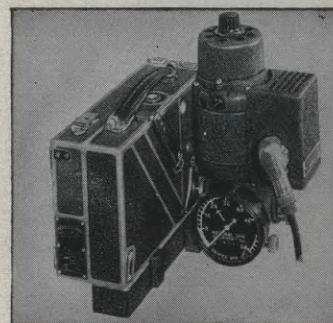
115 V. Universal Motor—AC-DC
Variable Speed 8 - 64 Frames
Separate Base for Cine Special
Adapter for Maurer Camera

Interchangeable Motors:

12 Volt DC variable Speed 8-64 Frames.
115 Volt AC 60 Cycle, Synchronous Motor, Single Phase
*Animation Motors: Cine Special, Maurer, B & H, Mitchell.
Motors for Bolex and Filmo Cameras. Time Lapse Equipment.*

- Lens Coating ● "T" Stop Calibration
- Designing and Manufacturing lens mountings and camera equipment for 16mm and 35mm cameras.
- Bausch & Lomb "Baltar" Lenses and others for Motion Picture and TV Cameras.
- Rentals — Sales — Repairs:
Mitchell, Eyemo, Bell & Howell, Wall, Cine Special Cameras.

Write for information and prices



NATIONAL CINE EQUIPMENT, Inc. 20 W. 22nd St., N.Y.C.

monotonous effect. Generally speaking, the most pleasing landscape compositions have the horizon about two-thirds of the way up from the bottom—at any rate, well up into the top half of the picture area.

Another compositional “don’t” is never let an object divide the picture into two equal halves, vertically. Move your camera so that lone tree in the foreground appears well to one side—the same for tall statues, fountains, etc.

In taking up the subject of pictorial composition too seriously, you may get highly involved in such subjects as “S-curves,” and diagonal, triangular, and other alphabetical and geometrical applications. Just remember this: for practical purposes, there is no need to worry about them; they are simply elementary terms used in analyzing arrangements

of lines that lead the eye, or placement of principal objects in ways that make a pleasing picture. And if you forget all these complexities and remember only to make pictures that are well balanced as to light and shade, line and form, and—with color film—the proper placement of color, your scene compositions will be good, and easily attained.

And one more thing: don’t try to include too much in a scene. All too frequently the inexperienced photographer will try to combine two or even three inherently good compositions in a single shot. The result is one badly mixed composition. It’s far better to picture an interesting scene in a short sequence of integrated takes, each shot from a slightly different camera angle but in such a way that there is always complete orientation.

cameraman set a pan on the floor, close to the camera, placed some flash powder in it and fired it at the moment the explosion was to occur. He followed this with smoke released from a smoke pot, and, under cover of the smoke, made a quick lap-dissolve to a shot showing the set with the furniture disarranged as though scattered by the blast.

One of the industry’s top cameramen developed a unique method for making closeups of riders on horseback, when neither a mechanical horse or a camera car were available for making such shots. Riding a horse alongside the player, the cameraman photographed him at close range with a hand-held Eyemo camera. This also reminds us of still another innovation of his—making closeups of a rider supposedly on a bucking horse. He placed a saddle on one end of a playground seesaw and mounted his camera on the other. Energetic stagehands rocked the seesaw as directed to effect the bucking action.

As with the cine photographer today, these resourceful studio cameramen had little else to work with but their cameras and film. But their inventive ability and ingenuity enabled them to meet any demand made upon them by the director or producer. Indeed, it was these very experiences and accomplishments that have made them leaders in their profession.

PULLING RABBITS OUT OF A HAT

(Continued from Page 231)

action, while a generous application of axle-grease upon both track and plank serving as dolly made the movement smooth.

One enterprising cameraman needed a zoom shot to cut into a sequence in which a player supposedly falls from a high building. He placed a pulley on the ledge of a top-floor window and suspended a DeVry hand camera—lens down—from a wire. When this wire was suddenly paid out, the camera (with spring motor running) dropped down, revolving as it descended, to give a perfect visual effect of what a falling man would see.

Ingenious was the accomplishment of still another director of photography who needed a number of Akeley-type shots when the budget denied him the possibility of renting such a camera. He mounted his DeVry hand camera on a gunstock, with the camera release connected to a trigger. With this he was able to make swift follow shots which were successfully intercut with shots made with his studio Mitchell.

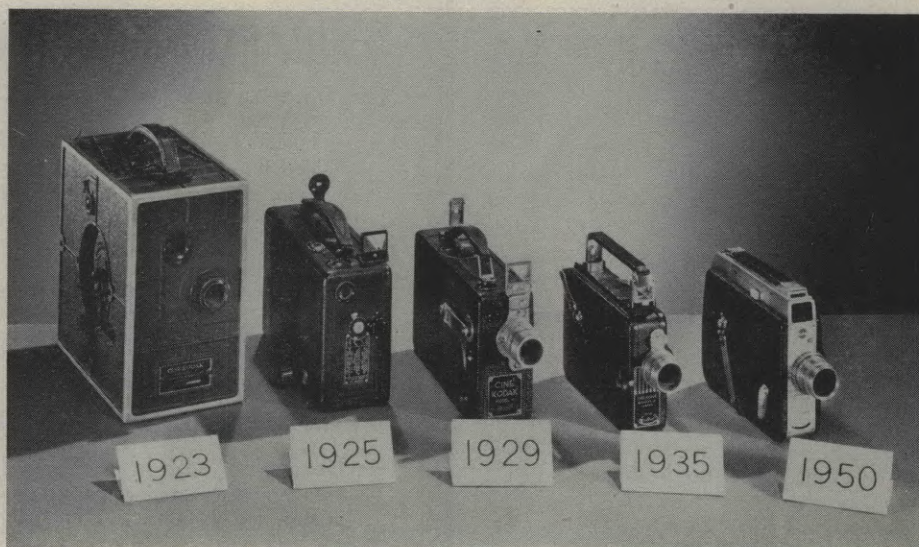
Want to know how to film an effective train wreck without actually wrecking a train? Here’s how one studio cameraman did it: simply jerked one tripod leg to tilt the camera slightly as the train came to a stop. A well-chosen camera angle, of course, enhanced the illusion. Subsequent “post-wreck” shots showed passengers leaning against the train at an angle to suggest the train had careened in leaving the track.

Another cameraman, reminiscing recently, told how he successfully created an effective night shot in the day time, which pictured a cottage, apparently lighted and with light from the win-

dows streaming out on to the ground. No lights were available, so white paint on the window panes and white rock dust carefully spread on the ground, and the use of a red filter over the camera lens produced the desired result.

To film the effect of an explosion without actually wrecking a set, one

They’re Prettier Now



TIME, so the saying goes, works changes in all things. And the changes it has brought about in the design of amateur motion picture cameras are illustrated in the above photograph of old and new Eastman Cine-Kodaks. The big box-like camera at extreme left is the first Cine-Kodak camera, Model A. Even though it had to be cranked by hand and closely resembled the old box

Brownie, this camera played an important part in the inauguration of home movie making as we know it today.

The sleek, appealing, spring-driven camera at far right is the new Cine-Kodak Royal Magazine Camera—the modern counterpart of the Cine-Kodak Magazine 16 Camera, which in 1935 introduced magazine loading film to the Cine-Kodak field.

VIEWING GLASS

(Continued from Page 222)

sary a completely new viewing glass for the medium. This new color film has incorporated into its emulsion correction components which balance it to the yellow illumination of the Mazda lamp, making it possible for the film to register colors comparable to the results achieved with daylight color film used in daylight.

When the eye views colors under artificial light, it naturally adapts itself to the prevailing illumination with the result that colors appear very similar to the way they do in daylight. However, this adaptation is not complete; thus, where color rendition is critical, marked differences can be observed between appearance of the colors under artificial light and the way they reproduce in the color film. A new Spectra color contrast viewing glass, now being developed, will have built into it—in addition to the neutral factors required to produce the correct viewing contrast—an additional correction component that will complete the adaptation. Much work is yet to be done in this direction to bring about development of a viewing glass that will render dependable results for the directors of photography working with the newest Technicolor low-light-level color film.

Color contrast viewing glasses can be of immeasurable aid to the 16mm professional and amateur cameraman, too. Whether he uses any or all of the range of Kodachrome emulsions or Ansco Color, the use of a viewing glass can insure greater fidelity of color in the finished film.

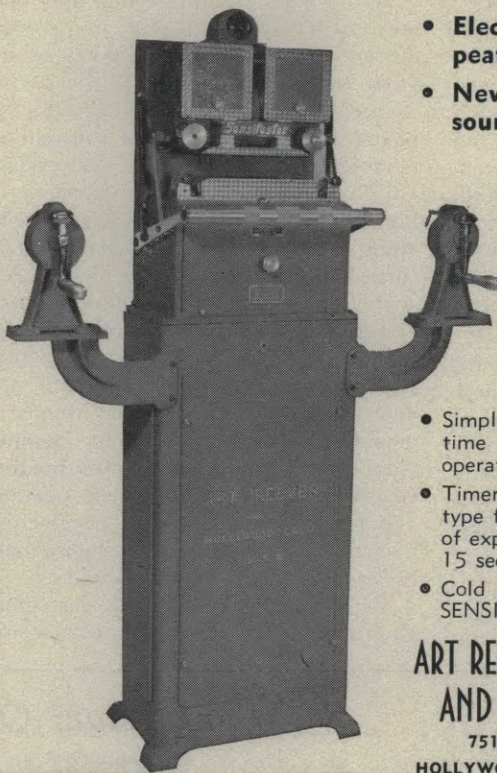
KINEVOX RECORDER

(Continued from Page 224)

dubbing magnetic sound tracks, and for erasing magnetic film for reuse. For the first time, film producers are now able to acquire and use their own sound recording equipment at a small fraction of the cost formerly required when only optical sound recording equipment was available.

The Kinevox recorder is manufactured in one size and model only. This instrument records on perforated 17½mm (split 35mm) oxide-coated magnetic film at a speed of 90 feet per minute. The higher linear speed, of course, results in maximum quality recordings. Frequency response is flat within 1½ db from 50 to 10,000 cycles. Convenient forward and reverse switch affords immediate

NEW 1951 SENSITESTER



- Electronic timing accurate in repeat action.
- New cold light illumination source.
- Makes light test strips for determining proper printing machine timing. Also makes sensitometric strips for simple gamma curve plotting.
- SENSITESTER can be had for 35mm or 16mm, or combination model for both.
- Timing accuracy insured by 5-tube electronic intervalometer.
- Simplified one-knob control for setting time interval located directly before operator's eyes.
- Timer range more than adequate for any type film known. Provides accurate timing of exposure from a fraction of a second to 15 seconds duration.
- Cold light lamp made exclusively for the SENSITESTER.

**ART REEVES MOTION PICTURE EQUIP.
AND CAMERA SUPPLY COMPANY**

7512 SANTA MONICA BOULEVARD
HOLLYWOOD 46 CALIFORNIA

C. ROSS

FOR

LIGHTING EQUIPMENT

Inkie and Arc Lamps including Required Accessories
Generators—Cables—Boards—Boxes

Raby Camera Crane—Dollies—Blimps—Geared Heads

GRIP EQUIPMENT

FOR LOCATION AND STUDIO

Parallels—Steps—Platform Ladders
Century Stands—Reflectors—Flags—Scrim

SOLE EASTERN MOLE-RICHARDSON CO. DISTRIBUTOR
RENTALS • SALES • SERVICE

CHARLES ROSS, Inc.

333 WEST 52nd STREET

NEW YORK 19, N.Y.

Circle 6-5470-1

erase of NG takes, permits minor editing. Non-magnetic stainless steel parts insure highest quality performance. It is the recorder's amplifier system that received, perhaps, the greatest and detailed attention. This was engineered by Lear, Inc., one of the nation's leading electronics engineering laboratories.

The film transport sprocket is driven by a single dynamically-balanced salient pole synchronous motor. Reels and flanges for film have been eliminated. Instead, silent tight-winds are employed. These permit use of magnetic film stock just as it comes from the manufacturer, without need for winding it on spools or reels. An 8-inch P. M. Jensen monitor speaker is built in.

Of interest are many of the electronic specifications, considered of unusual high quality for a recorder of this price: Power required is 115 volts, 60-cycle single phase. Recorder can also be supplied to operate on 50-cycle, 115-volt current, 60-50-cycle, 220 volts single phase, or 60-50 cycles, 220 volts, 3-phase. Maximum power consumption is 100 watts. There are three signal input connections: for a 50 or 250 ohm microphone, for one 600 ohm line, and one high impedance input. Switch on panel cuts in or out the pre-amplifier on any input. On the panel are such additional features as illuminated volume meter; high-low gain, record-playback, monitor and high and low pass filter key-type switches. Signal lights indicate on and off positions of the A.C. and record switches. In the recording head assembly, the special erase, record and play-back heads are mounted on one plate and provided with ample shielding.

Precision positioning and locking of the azimuth adjustment on each head is an important Kinevox feature. It insures accurate reproduction not only for the tracks made and played back on one recorder, but also when such tracks are played on any other Kinevox recorder or film phonograph. Kinevox sound tracks, therefore, become interchangeable on any Kinevox equipment. A magnetic track made with a Kinevox recorder in Italy, for example, will reproduce with complete fidelity on another Kinevox recorder or film phonograph in New York or Los Angeles. Thus it is possible for any laboratory having Kinevox equipment to successfully re-record optically any Kinevox-recorded track for release-print production, without loss of fidelity.

The Kinevox recorder and the Kinevox film phonograph are licensed under R.C.A., Armour Research Foundation and Kinevox patents. The film phonograph has an overall panel dimension of 19¼ x 19 inches. Film speed is 90 feet per minute—same as the recorder—and,

designed as a companion piece to the Kinevox recorder, the instrument takes only 17½mm magnetic film. Precision design and assembly insures instant start and stop and reverse of film travel.

As with the recorder, this unit operates on 115-volt 60-cycle single phase current. On special order, it can be supplied to operate on any of the current sources specified as special also for the recorder. Maximum power consumption is rated 70 watts. Gain at 1000 cycles is 58 db, equalized 50 to 10,000 cycles. Signal to noise is 57 db. Output is 600 ohms at plus 6 db from normally recorded film. Panel controls include A.C. switch and pilot light, volume control, and high and low pass switches.

The 4-position remote amplifier-mixer has dimensions of 19¾" length; 13¼" depth, a height of 8¾" and weighs 31 pounds. It features 4 input channels, Cannon input receptacle, shock-mounted chassis, monitor jack for boom operator, and a 4½" illuminated V.U. meter dial. Controls are mounted on a sloping panel for ease of operation and visibility.

Performance data of this instrument is impressive: source impedance—50,

125, 250, 500 or high Z; normal output level O.V.U. into 600 ohm line; maximum output plus 10 db M.; maximum gain 85 db; frequency response is plus or minus 1 db from 20 cycles to 10 KC. The A. C. input is 105-125 volts, 50-60 cycles. Power consumption is rated at 25 watts.

The Kinevox magnetic film reader is the only piece of Kinevox equipment designed for use with 16 and 17½mm magnetic film and ¼" tape. The manufacturer emphasizes such features as low hum level, use of miniature tubes in amplifier, and 5-inch oval speaker. Film rollers and track are non-magnetic, with oilight bearings insuring smooth operation. On the panel are volume control and pilot light. Weighing 7 pounds, it operates on 115 volts, 50-60 cycle A.C. current. The Kinevox reader is used in conjunction with editing magnetic sound tracks. A jack on front panel enables operator to use head phones instead of monitor speaker, if desired.

The Kinevox portable field power supply unit is the most recent addition to this popular line of recording equipment. Consisting of two heavy-duty

Symposium On TV Film Making



ART DIRECTORS of more than thirty Los Angeles advertising agencies in search of information on motion picture techniques and on role of the advertising art director in making TV shorts, were hosted recently by Raphael G. Wolff, Hollywood commercial film producer.

At this meeting, held in the Wolff sound stage, original storyboard for the film "This Is The Life," produced by Wolff for American Meat Institute, was

explained. Following this, a color print of a recently-completed picture was screened. After the color screening, a print of the same film in black-and-white (for television) was screened, along with several typical TV commercials.

Following the screening, studio department heads answered questions and demonstrated some of the studio's modern 16mm production equipment, including the studio's new animation camera crane.

fiber-covered cases, which house batteries (62 pounds) and the generator (72 pounds), this equipment supplies power for any standard 35mm or 16mm motor-driven camera and Kinevox recorder, when used together in the field.

Presently in production is the new Kinevox Monoboom—a fishpole-type mike boom with a unique telescoping upright that eases the task of the boom operator. Boom is also of telescoping construction, and extends a maximum of 16 feet. It features swivel microphone connection and cable clips, and may be telescoped to a compact 6-foot overall length for easy carrying and storage.

Other items which round out this impressive magnetic recording line of equipment are the Kinevox auxiliary long-playing takeup and feed arms for the recorder, permitting use of 3000-foot reels and making the recorder ideally suited for TV live program, Kinescope, and sustained film recording; also a bulk sound eraser, which makes possible quick erasing of recorded film without the need for running film through the recorder. Film need not be unwound. Instead, roll is placed on eraser, the switch turned on, and in less than 30 seconds the entire film is erased (de-magnetized)—to a far greater degree than is possible using the recorder and its erase head, according to the manufacturer.

Kinevox, Inc., emphasizes that much of the popularity of its recorder is due to its inherent silent quality, which permits using it right on the set—an advantage to the small TV and industrial film producer. The company points with pride to its impressive roster of satisfied Kinevox users both here and abroad. These include the Los Angeles Police Department, James A. Fitzpatrick, Edgar Bergen, Telefilm, Inc., Edgar M. Queeny (of Monsanto Chemical Co.), Arizona Motion Picture Corp., Basore-Longmore Studios (Kansas City, Mo.), International Engineering Co., Bangkok, Thailand, Brasilamerica - International Films, Sao Paulo, Brazil; Dept. of Instruction, Puerto Rico; Studio Kleber, Paris, France; Titanus Studio, Rome, Italy; Gustav Magnel, Brussels, Belgium; J. L. Nerlin, Oslo, Norway; General Appliance and Radio Company, Bombay, India; and Antonio de Sousa, Lisbon, Portugal—and many others which limited space prevents mentioning here.

The second oldest camera produced for photographic use, an 1841 Voigtlaender, is now on display at George Eastman House in Rochester, New York. It is considered a companion piece to the photographic institute's 1839 Giroux camera, the first camera put on the market.



*Color
is our
business*

Color is not only our business at Houston Color Film Laboratories, but an exacting science and a fine art. The very finest, modern equipment is used to assure absolute control during every stage of developing and printing, thereby reproducing true "living" colors. Houston technicians are color experts with a wealth of experience and know-how that is unmatched in all the world. Try Houston on your next job and see the difference.

• Developing and Printing 35MM color film • Duplicating prints on 35MM color film • Processing 16MM color film • 35MM color film strips and slide films

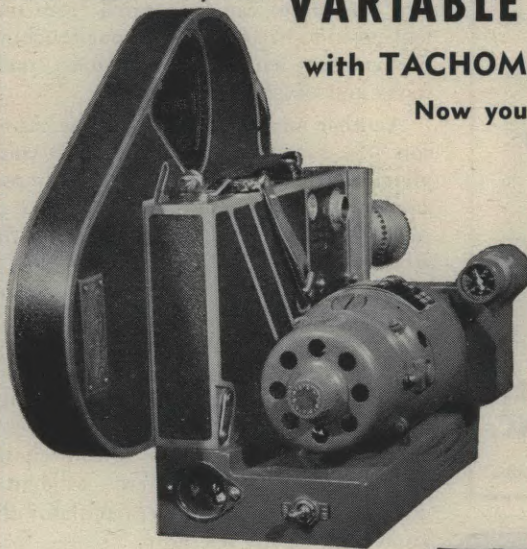
HOUSTON Color Film Laboratories, Inc.

230 W. Olive St., Burbank, Calif. • CH. 0-8188

Fast, Immediate Service • Processing Color Film Exclusively
World's largest processors of 35MM Ansco Color Film

110 Volt AC/DC VARIABLE SPEED MOTOR with TACHOMETER for EK Cine Special

Now you can motor drive your
Cine Special with confidence.



Furnished complete with rubber-covered cable and plugs. Write for complete details.

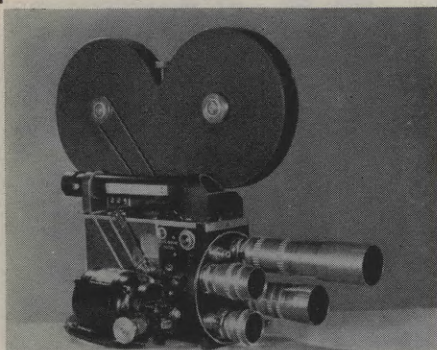
Tachometer is mounted in clear view of operator. It is calibrated from 16 frames per second to 64 fps. with a definite RED marking for 24 fps. Electrical governor control for adjusting speeds. Steady operation at ALL speeds. "OFF-ON" switch built into motor base. No adaptors required, except motor coupling which attaches to camera and couples to motor.

Motor shaft equipped with spring steel drive arm which will shear if camera jam occurs. This drive arm is easily replaced.

FRANK C. ZUCKER
CAMERA-EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

Keep abreast of the Achievements of Professional 16mm. Cinematographers by Reading **AMERICAN CINEMATOGRAPHER** each month. Get it by mail — 12 monthly issues, \$3.00. Foreign, \$4.00.
AMERICAN CINEMATOGRAPHER, 1782 No. Orange Dr., Hollywood 28, Calif.

MORE CONVENIENCE with LESS EFFORT



PAR 400' Magazine for Cine Special

Consider the convenience of having 400 feet of film available for instant use, as well as the savings of time and effort formerly devoted to changing 100-foot film chambers, and you can readily see why the PAR 400-foot magazine is a "must" for your Cine Special.

The PAR 400-foot magazine is operated by the camera spring motor with a PAR spring take-up, or by an electric motor drive. It is reversible for backwinding, features a footage counter, and permits normal use of the 100-foot film chamber. Both daylight loading spools and film on cores of any size up to 400 feet can be used. The entire magazine is quickly and easily removed, and can be used with the PAR Reflex Finder Magnifier.

Write for prices and complete information on equipping your Cine Special with a PAR 400-foot magazine.

PAR PRODUCTS CORP.

926 N. Citrus Ave. Hollywood 38, Calif.

16 mm & 8 mm Motion Picture Service

16 mm Reduced to 8 mm
8 mm Enlarged to 16 mm

16 mm Duplicates
8 mm Duplicates

Color and Black and White

35 mm slide duplicates
and film strip service



**GEO. W. COLBURN
LABORATORY, INC.**

164 North Wacker Drive, Chicago 6, Illinois

EYEMO

SINGLE-LENS CAMERAS

With 2" f2.8 Lens and Case;
late style governor. Guaranteed.

\$250.00

CAMERA EQUIPMENT CO.

1600 Broadway New York 19, N.Y.

NEW AURICON "SUPER-1200"

(Continued from Page 223)

camera turret, between the "C" Mount lenses used for shooting the picture. The 10X focusing telescope which is used with the ground-glass reflex focusing finder is also employed as part of the optical system for this telephoto-lens-finder. Each "C" mount picture lens mounted on the turret is matched with a miniature lens of the same focal length, mounted in the finder system, so that during sporting events or whenever telephoto lenses are employed, the finder always shows a brilliant, upright and enlarged picture corresponding to the image being photographed on the film by the telephoto lens. Changing camera lenses on the turret automatically changes the matching telephoto finder lenses to correspond. Telephoto lenses up to 12 inches focal length can be used in conjunction with this new telephoto finder system, providing a convenience never before available to the 16mm cameraman. If desired, shorter focal length lenses down to the 17mm wide angle can also be used with the telephoto finder.

The three-lens turret provided on the "Super-1200" camera is designed to mount standard 16mm "C" Mount lenses. Other types of lens mounts are available on special order. Also on the turret are three miniature lenses for the telephoto finder system, as well as controls which operate the turret lock, so that the turret can be rotated from one lens-position to another without touching the camera lenses or disturbing their focus and diaphragm settings.

Another unique feature of the Auricon "Super-1200" Camera is its completely quiet operation. It is self-blimped and truly noiseless, so much so that large red indicator lights are provided at the front and rear of the camera to signal the fact that camera is running. A smaller neon signal light is installed in the back of the camera to indicate that line voltage is "on." This enables the cameraman to check his line voltage to the motor when the camera is not running. The "stand-by" neon signal light for line voltage prevents accidental disconnection of the camera without the knowledge of the operator.

A 115-volt, 60-cycle AC synchronous motor normally operates the "Super-1200" Camera at the standard sound speed of 24 frames per second. (115-volt, 50-cycle is also available.) Other motors can be furnished for single-frame animation work, for variable speeds, or for battery operation. The synchronous motor normally provided is

ideal for "single-system" sound recording or for pictures to be synchronized with "double-system" sound-on-film or magnetic tape systems.

A geared Veeder-Root footage and frame counter is located on the rear control panel of the camera. An adjustable shutter is also provided for making fades, dissolves or adjusting the camera exposure from 1/50th of a second up to 1/200th of a second. The shutter can be locked in any desired position.

The "Super-1200" Camera comes equipped with a 1200-foot film magazine providing up to 33 minutes of continuous "talking picture" shooting. This makes it an ideal camera for shooting half-hour television programs or for kinescope recording work; 400-foot magazines holding 11 minutes of film are also available. The magazines are driven with a "Fluid-Drivomatic" clutch and a noiseless Neoprene rubber belt.

The intermittent film movement in the camera is made of hardened and precision-ground steel. It imparts a perfect sine-wave movement to the film during pulldown, 24 times a second. The pulldown claw enters the film slowly at the start of each 1/50th of a second pulldown cycle, increases in speed during the center of the pulldown cycle and then slows down to a gentle stop before lifting out of the film perforation. In this way a rock-steady picture is obtained on the film with no damage to film perforations in the camera.

The film moves through the gate over stainless steel balls which provide perfect focus registration by positioning the film emulsion exactly .690 of an inch behind the "C" mount lens. The Auricon camera gate design (covered by U. S. Patent No. 2,506,765) eliminates the usual emulsion pile-up troubles even when 1200 feet of film are run continuously through the camera without a stop.

The Auricon "Super-1200" Camera, although designed as a superb photographic instrument, is also a "high fidelity" sound-on-film recorder. The film-moving mechanism for recording sound on the same film as the picture is triple-filtered for smooth film flow and is the product of over 20 years' experience in the 16mm sound field. The camera is usually furnished for a variable-area sound track recording with "shutter" noise-reduction. This type of RCA licensed sound track is of the highest fidelity, yet minimizes "Eberhard Effect" and "Mackie line" troubles which occur on multiple track recordings. It provides the best results with average

day-to-day film-laboratory processing. The "Super-1200" Camera is also available for RCA licensed Variable-Density noiseless recording, if desired. Both variable-area or variable-density types of Auricon sound-on-film recording galvanometer systems are completely rugged and dependable and are unconditionally guaranteed for two years, regardless of the manner in which the recording amplifier is handled or of the subject matter recorded. The Auricon galvanometer and optical system is rugged enough to easily withstand the recording of gunfire, yet can capture the delicate shadings of a fine symphony orchestra on the sound track. No adjustments are required or provided for on the Auricon galvanometers.

In the studio where lenses of relatively short focal lengths from 17mm wide angle to a 2-inch medium telephoto are used, the instant ground-glass reflex focusing system provides a fast and efficient method of lining up a scene and getting it into exact focus. While the camera is operating and the reflex focusing system is not in use, the auto-parallax viewfinder provides a convenient and exact picture of what is going onto the film. The "Super-1200" Camera, being silent in operation, can be used in the studio within a few feet of the recording microphone when desired. A combination lens-shade-blimp completely encloses the three-lens turret, yet it is instantly moved forward for easy adjustment of the lenses.

On the other hand, when the camera is being used outside the studio for sporting events such as football games, horse races, polo matches, etc., the telephoto finder system provides an ideal means for insuring perfect picture composition regardless of the focal length of the telephoto lens being used. The same convenient 10x focusing telescope in the rear of the camera enables operator to view the scene through his lens or through his telephoto finder. Nothing moves on the camera externally during this shiftover operation. There is no shift of camera weight on the tripod which would have a tendency to throw the camera out of line. In this way quick comparison can safely be made between the lineup of the camera lens and the finder lens without disturbing camera position.

The Auricon "Super-1200" Camera is a custom-built precision optical instrument, and auxiliary equipment affording a wide range of specialized film work with the camera is also available. Inquiries should be made directly to the factory in Hollywood.

SALES • SERVICE • RENTALS

— 35 mm. • 16 mm. —

CAMERAS • MOVIOLAS • DOLLYS

Complete Line of Equipment for Production Available for Rental

Mitchell: Standard - Hi-Speed - NC - BNC - 16 mm.

Bell & Howell: Standard - Shiftover - Eyemos

Maurer: 16 mm. Cameras

Moviola: Editing Machines - Synchronizers

SPECIALISTS IN ALL TYPES OF CAMERA REPAIR WORK. LENSES MOUNTED



MOTION PICTURE AND TV PRODUCTION EQUIPMENT

SHOOTING FOR TELEVISION?

Cut Production Time and Cost with—

NEW CAMART 35mm MULTI-CAMERA

Lightweight Mobile Units
Consisting of:

- 3 ARRIFLEX 35mm CAMERAS
- 3 CAMART-ARRIFLEX BLIMPS
- 3 CAMART SYNCHRONOUS MOTORS
- 3 CAMART TV CAMERA DOLLIES

DOLLY — FOCUS — SHOOT

With the ease of a Television Camera.

Complete units available

For Sale or Rental.

SEND FOR COMPLETE DETAILS.

ARRIFLEX HEADQUARTERS

Direct Factory Representatives

New Arriflex 35mm Handcameras, Model 11 with full-frame reflex viewing, lenses, tripods, 200' and 400' magazines.

CAMART TF-10 MIKE BOOM

Lightweight and sturdy, 13' extension arm, rear handle for directional mike control, folds to fit in car. Immediate delivery.

CAMART TRIPOD

Friction head, smooth pan and tilt action, sturdy and dependable, for 16-35mm cameras.

COLORTRAN LIGHTING EQUIPMENT

"750" Watt unit—three spots, one broad, stands, converter, case; 3000 watts on less than 15 amps. \$298.53.

"2000" Watt unit—two light heads, stands, converter, case; 4000 watts on less than 20 amps. \$180.38.

"5000" Watt unit—two light heads, stands, converter, case; 10,000 watts on less than 30 amps. \$230.00.

Grip Equipment for good lighting control. Three gobos, five flags, case \$122.00.

Immediate delivery on all units.

GET COLOR RIGHT WITH COLORTRAN LIGHT

ABOVE EQUIPMENT AVAILABLE FOR SALE AND RENTALS.

THE CAMERA • MART, INC.

70 WEST 45TH STREET
NEW YORK 19, N. Y.

WORLD-WIDE SERVICE
CABLE ADDRESS: CAMERAMART

RUBY CAMERA EXCHANGE

Rents . . Sells . . Exchanges

Everything You Need for the PRODUCTION & PROJECTION

of Motion Pictures Provided
by a Veteran Organization
of Specialists

35 mm. 16 mm.
Television

IN BUSINESS SINCE 1910

729 Seventh Ave., New York 19, N.Y.

Tel: Circle 5-5640

Cable Address: RUBYCAM

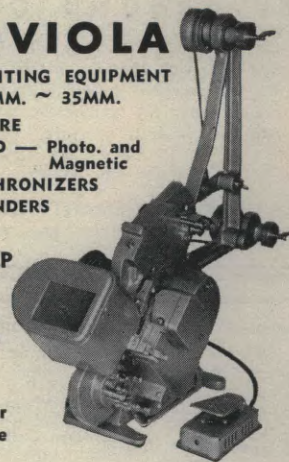
MOVIOLA

FILM EDITING EQUIPMENT
16MM. ~ 35MM.

- PICTURE
- SOUND — Photo. and Magnetic
- SYNCHRONIZERS
- REWINDERS

Model LP
for
16mm.
Picture

Write for
Catalogue



MOVIOLA MANUFACTURING CO.
1451 Gordon St. • Hollywood 28, Calif.

If it's Equipment -Look no further!

**Serving the industry for
over a quarter century**

Here, under one roof, you will find all your needs for making, producing and showing motion picture films . . . and at the usual worthwhile S.O.S. saving in price. **Try us and see!**

S. O. S. TRADING POST

Your idle or surplus equipment may fill the bill for someone else. Tell us what you have and we will offer it to a receptive customer. **NO CHARGE FOR THIS SERVICE.**



See our ads in
Classified Section

**S.O.S. CINEMA
SUPPLY CORP.**

Dept. F, 602 West 52nd St., New York 19

RUBY EDITORIAL SERVICE, INC.

**Complete Film Editorial Facilities for
Motion Picture & Television
Production**

SOUNDPROOF AIR-CONDITIONED
PRIVATE EDITING ROOMS
Modern Equipment for

EVERY TECHNICAL REQUIREMENT
35 & 16mm.

**RENTALS BY DAY, WEEK
OR MONTH
ALL NEW MOVIOLA EQUIPMENT**

*Equipment Available for
Off-the-Premise Rentals.*

729 - 7th Ave., New York 19, N.Y.
Tel: Circle 5-5640

TV GROUND GLASS

for Mitchell Standard, N. C., and
Bell & Howell 35mm. cameras. Showing
TV alignment—outlining active re-
ceiver area, TV projection area and
Academy (sound) aperture.

Write For Details

CAMERA EQUIPMENT COMPANY
1600 Broadway New York, N. Y.

AUTOMATIC DAYLIGHT DEVELOPING TANK



- Processes up to 200 Ft.
- 8mm, 16mm, 35mm
- Movie-X-Ray-Microfilm
- Motor Driven - Portable
- Unbreakable Plastic
- Uniform Density Assured
- 70mm tank also available

Write for free literature. Dept. A

MICRO RECORD CORP.
20 East 181st Street
New York 53, N. Y.

TV MOTION PICTURES

(Continued from Page 227)

place in the actual location itself. *Tree-time* was one such program that made use of this effect. Action shots of the laboratories of the New York State College of Forestry were photographed in advance of the show date. Then the stage at the studio was set up to resemble one of these laboratories or offices. The cutting between film and live action during the telecast was so deft, few video viewers were aware the action was not staged entirely in the laboratory.

This type of TV filming requires careful scripting and careful lighting to match all conditions, and careful rehearsal. Dialogue is worked out in advance so that lip-sync of film action will not be required. Usually narrative type commentary is supplied during these sections with lip-sync being used during the live action sequences. In the lighting, the shadows must fall in the same place at the studio as they did on the location spot, otherwise a disorientation may be noticed by the viewer with the result that the film sections become apparent as such. Of course, staging and costuming also must be identical for persons seen in both the filmed and live action sequences. Editing of such sequences is usually done in the camera, or carefully planned prior to shooting, for it is difficult to cut out sections of film afterwards without introducing disconcerting jumps in the action.

Some stations go into the production of documentary type films concerning local industries, civic activities, etc., for program material. This often is an expensive procedure and is not indulged in by many stations—unless for a commercially-sponsored program, with the sponsor picking up the production tab. Here the advanced amateur or semi-professional may make an important and necessary contribution. If such films are shot at 16 frames per second, most stations will reject them unless the subject matter is of unusual interest and the action such that projection at sound speed will not make it look ridiculous.

At the present time only 16mm and 35mm motion picture films are being used by the TV industry. However, it may not be long before 8mm may have some small place in the TV sun—providing material on 8mm merits the research and work necessary to adapt this size projector to TV standards.

Commercial TV film production may be classified as follows: "Spot" announcement films of one-minute or less duration on the screen; commercial film programs, which very few TV stations are equipped to do; and the production

of commercial background and title montages. The latter phase is almost identical with regular sustaining production titles and backgrounds, except that the sponsor and his message must be kept in mind (and in view) at all times. Here shooting is very critical.

In the early days of commercial or "sponsored" telecasting—comparatively recent, by the way—most so-called commercial television films were made by small independent producers working on shoestring budgets, by advertising agencies or by the television station itself. The budget for such films rarely exceeded a hundred dollars. Some of these low-budget producers are still making films, and their product must necessarily compare with that turned out by the larger producers utilizing the best and latest facilities of New York or Hollywood film centers.

Where the large film producers have available specialized personnel and such equipment as optical printers and sound film stages, the small production staff of the television station must strive for similar quality using nothing more than its basic camera equipment. The sound for such films, for example, must be taken from a single-system film source, from tape or disc recordings, or perhaps from the announcer's voice over the film as it is being telecast.

While the studio problem generally is not serious, the filming problem is. Agency personnel prefer multiple effect films. When the small TV station production staff makes them, zooms, lap-dissolves, montages split-stage, stop action, and superimpositions invariably have to be done in the camera. Such films must be accurately plotted and timed before a single frame is exposed, and often, when an agency is in a big rush, on the spur of the moment. Quite often there is no opportunity for retakes since most films of this sort invariably are scheduled for "air date" as of the day the dupes return from the processing lab.

All this may sound like an ominous and dangerous trail for the cinematographer, new to TV film making, to set foot on. And it is, if he doesn't know his business—particularly the limitations of his camera and of the medium itself. Let us examine a typical spot announcement which was recently filmed by a local TV station's film production staff. The spot ran one-minute on the screen and was prepared prior to shooting by an advertising agency. It was scripted as follows:

SCENE 1—Interior—Split Stage—Close

Ups, FADE IN. On left, a ham shank before cooking. On right a carefully cut ham on platter after cooking. LAP TO:

SCENE 2—Interior—Close Up of Bacon in Package on Table. Be sure packing house label is prominent and readable at side. Package is open and lies diagonally across screen with bacon in center. LAP TO:

SCENE 3—Interior—Medium Close—Bacon Frying in Frying Pan on Stove. Light to catch the glint and "taste appeal" from the frying bacon. (Make it look mouth-watering.) LAP TO:

SCENE 4—Interior—Close up of Bacon Package (as in Scene 2). Have packing house trademark in center. LAP TO:

SCENE 5—Zoom In—18 frames from Long Shot of Bologna, to Close Up of Label. Hold 36 frames on Trademark and Zoom this into camera while fading for lap in 8 frames. LAP TO:

SCENES 7, 8, 9—Same as Scene 6, but with other meat products. LAP TO:

SCENE 10—Interior—Close—Stop Action—Pieces of Liverwurst. These pieces arrange themselves on a plate in circular, pyramid fashion. Hold When Action is Complete 3 seconds and Then—LAP TO:

SCENE 11—Card Title—Close—Sponsor Trademark. FADE OUT.

The above shots were made consecutively in the camera, in the order shown. No cuts were permitted; all takes were lap-dissolved. Here frame counting and exposure control demanded careful calculation, particularly in the zoom segments; 36 frame laps were permitted during the opening scenes with the zoom scenes held to 8-frame laps. We later had to reshoot the bacon sequence and carefully match it into the original, because the red trademark did not photograph or reproduce on TV receivers as the sponsor wished. When you are called on to do this in the camera—then a good camera, which affords reliable facilities, is a *must*. Needless to say, when the sponsor, the agency, and the station is happy with a spot, the cameraman has good reason to be elated, too.

(To be continued)

FILMING ASSEMBLY LINE

(Continued from Page 228)

generally involved large areas in depth rather than in transverse plane. This meant stopping down the camera lens and stepping up the lights—usually beyond the point that throws the circuit breaker.

In spite of such problems, the shooting schedule was completed in less than five weeks. Factory fork-trucks and a little train of "flats," used to move equipment from one set-up to the next, did double—even triple—duty. Not only did they haul flats about but they also cleared areas of encumbering "tote-boxes" and other segments of mobile

INTRODUCING

MAGNA STRIPE

A STRIP OF MAGNETIC COATING
ON ANY PHOTOGRAPHIC MOTION PICTURE FILM

MAGNA STRIPE is the new Reeves Soundcraft Corp. method of placing a stripe of magnetic coating along any motion picture film. Ryder Services, as exclusive agents, now offer this process to recording companies, producers and editors.

EDITORS will use Magna Stripe on clear base processed film for convenience in editing. They will use Magna Stripe on daily prints for in-sync film editing and dubbing.

PRODUCERS will use Magna Stripe for economy and quality. Magna Stripe is being applied to salvage photographic film.

TELEVISION COMPANIES will use Magna Stripe for better sound quality on picture recordings.

MAGNA STRIPE is applicable to 16 mm, 35 mm, and 17½ mm film. It is placed on the film either prior to exposure or after processing.

Try
MAGNA STRIPE WITH MODULATION WRITING
at
RYDER
16 mm
SERVICES, Inc.
1161 VINE STREET • HOLLYWOOD 38, CALIF. • PHONE HOLLYWOOD 9-3511

equipment that could be momentarily spared from the line. They also served as booms for the cameras, when overhead shots were required.

Scenes were shot in all the various departments: in the foundry, the engine plant, the axle plant, the plating plant, the sheet metal plant, the body plant, then the final assembly along the entire length of the line—almost a third of a mile. Not once did the camera crew cause the slightest delay in production. Throughout the filming, cars continued to come off the line at their fixed schedule of one every fifty-eight seconds.

This was accomplished, in part, by careful pre-planning and continued during the entire shooting schedule with the helpful cooperation of Pontiac officials and department heads. Where quarters were unduly cramped and problems of setting up seemed insurmountable, the director and unit production manager would arrange to have all work left in some designated position during the lunch hour or change-of-shift break. The camera crew moved in as soon as the workmen stepped away from their machines or stations and made everything set for the next shot. By the time the workmen resumed their duties, the lights were in position and the camera was ready to roll.

"Through The Years" contains a spectacular sequence shot in the foundry, which proved one of the most complex places in the factory to light and shoot. Eight cupolas there produce molten metal at a fixed rate, and their output must be taken away and poured the very moment it is ready. Overhead cranes move swiftly through congested areas, each swinging a huge bucket of molten metal. The moulds themselves are on conveyors and must be filled as rapidly as they come through, so nothing can alter, even for a moment, the routine pace of the work schedule. Dust from the black moulding sand fills the atmosphere, making 500 amperes of light look like a candle in a huge cave. The camera crew, script girl and all, spent three days in the foundry, before emerging begrimed and triumphant with only one minor casualty, from a splash of molten metal.

No two shooting problems were solved the same way. Backgrounds were a constant headache, particularly in the long shots. Sometimes they were largely eliminated by using high-angle obliques, particularly on assembly line scenes, where this technique was very effective. Oftentimes there were window areas that could be included, but no special

(Continued on Page 243)

Current Assignments of A.S.C. Members



Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

★ ★ ★ ★

★ ★ ★ ★

Allied Artists

- HARRY NEUMANN, "Disc Jockey," with Herb Jeffries, Lennie Kent, Russell Morgan, Nick Lucas, Martin Block, Gene Norman, Bill Anson. Will Jason, director.

Columbia

- WILLIAM SNYDER, "Ten Tall Men," (Harburt Prod. in Technicolor) with Burt Lancaster, Jody Lawrence, Gilbert Roland. Willis Goldbeck, director.
- CHARLES LAWTON, "Man In The Saddle," (Scott-Brown Prod. in Technicolor) with Randolph Scott, Joan Leslie, Ellen Drew, Alexander Knox, Richard Rober, John Russell, Big Boy Williams. Andre De Toth, director.
- ERNEST LASZLO, "Small Wonder," (Harburt Prodn.) with Robert Cummings and Barbara Hale. Frank Tashlin, director.
- BURNETT GUFFEY, "Dark Page," with Broderick Crawford, John Derek, Donna Reed, Rosemary de Camp, Henry O'Neill. Phil Karlson, director.
- FAYTE BROWNE, "The Kid From Amarillo," with Charles Starrett and Smiley Burnette. Ray Nazarro, director.
- CHARLES LAWTON, "Boots Malone," (Sidney Buchman Ent. Prod.) with William Holden. William Dieterle, director.

Independent

- WALTER STRENGE, "The Valparaiso Story," (Roland Reed Prod.) with Robert Clarke, Marjorie Lord, Jimmy Lloyd, Margaret Fields. Tom Neal, Don Hayden, Sumner Getchell, Pierre Watkin, Charles Lane and Monte Blue. Frank Strayer, director.
- STANLEY CORTEZ, "The Basketball Fix," (Jack Broder Prod.) with John Ireland, Marshall Thompson, Vanessa Brown, John Sands, William Bishop, Hazel Brooks, Walter Sande and Bobbie Hyatt. Felix Feist, director.
- HAL MOHR, "The Big Night," (Waxman-UA Prod.) with John Barrymore, Jr., and Preston Foster. Joseph Losey, director.
- WALTER STRENGE, "The Lebanon Story," (Roland Reed Prod.) with Robert Clarke, Marjorie Lord, Jimmy Lloyd. Frank Strayer, director.
- JACK CARDIFF, "African Queen," (Horizon Prod.) (shooting in Belgian Congo) with Humphrey Bogart, Katherine Hepburn and Robert Morley. John Huston, director.
- JACK GREENHALGH, "Leave It To The Marines," (Lippert Prod.) with Sid Melton, Mara Lynn, Fritz Feld, Don Frost, Margia Dean and Chester Clute. Samuel Newfield, director.

M-G-M

- PAUL C. VOGEL, "The Angels and The Pirates," with Paul Douglas, Janet Leigh, Keenan Wynn, Donna Corcoran, The Pittsburgh Pirates. Clarence Brown, director.
- WILLIAM C. MELLOR, "Westward The Women," with Robert Taylor, Denise Darcel, Hope Emerson, John McIntire, Julie Bishop. William Wellman, director.
- ROBERT SURTEES, "The Light Touch," (Shooting in Italy) with Stewart Granger,

AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes non-resident cinematographers and cinematographers in foreign lands. Membership is by invitation only.

Officers and Board of Governors

RAY RENNAHAN, President
 FRED W. JACKMAN, Exec. Vice-President
 HAL MOHR, First Vice-President
 ARTHUR EDSON, Second Vice-President
 CHARLES G. CLARKE, Third Vice-President
 WILLIAM V. SKALL, Treasurer
 JOHN W. BOYLE, Secretary
 CHARLES ROSHER, Sergeant-at-Arms
 GEORGE FOLSEY
 LEE GARMES
 ALFRED GILKS
 MILTON KRASNER
 VICTOR MILLER
 LEON SHAMROY
 JOSEPH WALKER

Alternate Board Members

ARTHUR ARLING
 JOSEPH BIROC
 ROBERT DEGRASSE
 PAUL EAGLER
 SOL HALPRIN
 STANLEY HORSLEY
 ERNEST MILLER
 SOL POLITO
 WALTER STRENGE
 PHIL TANNURA

Pier Angeli, George Sanders, Rhys Williams, Norman Lloyd, Mike Mazurki, Larry Keating. Richard Brooks, director.

- RAY JUNE, "Too Young To Kiss," with June Allyson, Van Johnson, Katherine Givney, Paula Corday and Larry Keating. Robert Z. Leonard, director.
- GEORGE FOLSEY, "Man With A Cloak," with Joseph Cotten, Barbara Stanwyck, Louis Calhern, Leslie Caron, Margaret Wytchery. Fletcher Markle, director.
- RAY JUNE, "Callaway Went Thataway," with Fred MacMurray, Dorothy McGuire, and Howard Keel. Directors, Norman Panama and Melvin Frank.
- HAROLD ROSSEN, "Lone Star," with Clark Gable, Ava Gardner, Broderick Crawford, Lionel Barrymore, Beulah Bondi, Moroni Olson, William Farnum and James Burke. Vincent Sherman, director.

Monogram

- ERNEST MILLER, "Stagecoach Driver," with Whip Wilson, Fuzzy Knight, Jim Bannon,

Gloria Winters and Barbara Wooddell. Lewis Collins, director.

- MARCEL LEPICARD, "Let's Go Navy" with Leo Gorcey, Huntz Hall, Charlita, Dorothy Ford, Allen Jenkins and Tom Neal. William Beaudine, director.

Paramount

- GEORGE BARNES and PEVERELL MARLEY, "The Greatest Show On Earth," (Technicolor) with Betty Hutton, James Stewart, Cornel Wilde, Dorothy Lamour, Gloria Grahame, Charlton Heston and Lyle Bettger. Cecil B. DeMille, director.
- HARRY STRADLING, "My Son John," with Helen Hayes, Van Heflin, Robert Walker, and Dean Jagger. Leo McCarey, director.
- JOHN F. SEITZ, "The Rage Of The Vulture," with Alan Ladd, Deborah Kerr, Charles Boyer, and Corinne Calvet. Charles Vidor, director.
- CHARLES LANG, "Aaron Slick From Punkin Crick," (Perlberg-Seaton Prod.) with Alan Young, Dinah Shore, Robert Merrill and Adele Jergens. Claude Binyon, director.
- LIONEL LINDON, "Hong-Kong," (Pine Thomas Prod.) with Ronald Reagan, Rhonda Fleming, Nigel Bruce, and Olivia Louis. Lewis R. Foster, director.
- RAY RENNAHAN, "Silver City," (Technicolor) with Yvonne De Carlo, Edmond O'Brien, Barry Fitzgerald, Richard Arlen, Edgar Buchanan, Laura Elliott, Michael Moore and Gladys Moore. Byron Haskin, director.

R.K.O.

- FRANK PLANER, "The Blue Veil," (Wald-Krasna Prod.) with Jane Wyman, Charles Laughton and Katharine Locke. Curtis Bernhardt, director.
- GEORGE DISKANT, "The Racket," (Edmund Grainger Prod.) with Robert Mitchum, Robert Ryan, Iris Adrian. John Cromwell, director.
- HARRY WILD, "The Las Vegas Story," with Jane Russell, Victor Mature, Vincent Price, Hoagy Carmichael and Brad Dexter. Robert Stevenson, director.

20th Century Fox

- MILTON KRASNER, "The Dr. Praetorius Story," with Cary Grant and Jeanne Crain. Joseph Mankiewicz, director.
- LEO TOVER, "The Day The Earth Stood Still," with Michael Rennie, Patricia Neal, Billy Gray and Sam Jaffe. Robert Wise, director.
- NORBERT BRODINE, "The Desert Fox," with James Mason, Desmond Young, Jessica Tandy, George Macready. Henry Hathaway, director.
- LLOYD AHERN, "A WAC In His Life," with June Haver, William Lundigan, Marilyn Monroe, Frank Fay and Jack Paar. Joe Newman, director.
- CHARLES G. CLARKE, "The Golden Girl," (Technicolor) with Dennis Day, Mitzi Gaynor, Dale Robertson and Una Merkle. Lloyd Bacon, director.

• LUCIEN BALLARD, "Let's Make It Legal," with Claudette Colbert, Macdonald Carey, Zachary Scott, Barbara Bates and Robert Wagner. Richard Sale, director.

Universal-International

• WILLIAM DANIELS, "The Lady Pays Off," with Linda Darnell, Stephen McNally, Gigi Perreau and Virginia Field. Douglas Sirk, director.

• CARL GUTHRIE, "Finders Keepers," with Tom Ewell, Julie Adams, and Evelyn Varden. Frederick de Cordova, director.

• RUSSELL METTY, "Flame Of Araby," (Technicolor) with Maureen O'Hara, Jeff Chandler, Maxwell Reed, Susan Cabot. Charles Lamont, director.

• MAURY GERSTMAN, "Reunion In Reno," with Mark Stevens, Peggy Dow, Gigi Perreau, Frances Dee and Leif Erickson. Kurt Neumann, director.

• IRVING GLASSBERG, "The Door," with Charles Laughton, Boris Karloff, Sally Forrest, Richard Stapely, Michael Pate, Paul Cavanaugh. Joseph Pevney, director.

• CHARLES BOYLE, "The Cimarron Kid," (Technicolor) with Audie Murphy, Beverly Tyler, Leif Erickson, James Best, Yvette Dugay, Noah Berry, Jr., Palmer Lee and Rand Brooks. Budd Boetticher, director.

Warner Brothers

• TED McCORD, "Force Of Arms," with William Holden, Nancy Olson, Frank Lovejoy, Gene Evans, Dick Wesson. Michael Curtiz, director.

• SID HICKOX, "Distant Drums," with Gary Cooper and Mari Aldon. Roaul Walsh, director.

• ROBERT BURKS, "As Time Goes By," with Gene Tierney and Ray Milland. William Keighly, director.

• TED McCORD, "Starlift," with Virginia Mayo, Doris Day, Ruth Roman, Gordon MacRae and Gene Nelson. Roy Del Ruth, director.

• ROBERT BURKS, "Come Fill The Cup," with James Cagney and Jimmy Gleason. Gordon Douglas, director.



"... then he invited me up to see his KINEVOX"

(*Leading Portable synchronous, magnetic recorder.)

FILMING ASSEMBLY LINE

(Continued from Page 241)

tricks or devices were used, with the exception of spraying chrome parts with condensed milk to reduce halation and glare.

Two Maurer 16mm cameras did yeoman's duty on this assignment. The bulk of the shooting was handled with one Maurer, but on occasion two cameras were used to permit greater selectivity of coverage. A battery of Keg-Lite Seniors, Juniors and Babys were used for most of the lighting requirements, although a number of extreme closeups were lighted by Colortrans. Despite the variance in lighting equipment, color values were uniformly faithful and of high quality throughout the entire picture.

"Through The Years" is now being released by the Pontiac dealer organization, which makes it available to the non-theatrical exhibition market. In addition, it is regularly being screened in Pontiac showrooms for prospects, customers and friends.

Critics rate the production one of the best institutional stories ever filmed in 16mm Kodachrome. Said one: "Its fast-paced action and unusually fine color values combine with an excellently prepared script to picture the Pontiac organization and its product in a manner which both the company and its dealers may be justly proud."

COLLEGIATE MOVIE MAKERS

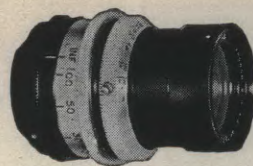
(Continued from Page 221)

first teach. The result has been a sort of vicious circle which has slowed down both the teaching and the production.

"When, in the Spring of 1950, we began to approach the coming summer session, we tried to arrive at some sort of a workable plan which would obviate the difficulties of the preceding year.

"Our first move was to isolate, as far as possible, the mistakes we had made and then plan from there. We were agreed that we had made six mistakes:

1. We undertook productions which demanded a certain degree of professional finish, thereby depriving the students of a chance to learn by mistakes.
2. We had too many students and too few productions.
3. The productions were too large in scope.
4. We did not know beforehand



U. S. Pat. No. 2260368

GOERZ AMERICAN APOGOR

F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for —

• A new six element high quality lens for the 16 and 35mm. film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

• Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

• This lens comes in C mount for 16mm. cameras. Fitting to other cameras upon special order.

• Sizes available now: 35 and 50mm. uncoated and 75mm. coated.

Write for prices, giving your dealer's name.

The C.P. GOERZ AMERICAN OPTICAL COMPANY

Office and Factory

317 EAST 34 ST., NEW YORK 16, N. Y. AC-6

AKELEY CAMERA AND INSTRUMENT CORP.

175 Varick Street

New York 14, New York

— Established 1914 —

Designers and manufacturers of silent and sound motion picture cameras with 225° shutter opening, (288° shutter opening for television use), gyro tripods and precision instruments. Complete engineering and machine shop facilities for experimental work, model and production runs.

INQUIRIES INVITED

Splicers Not Holding?

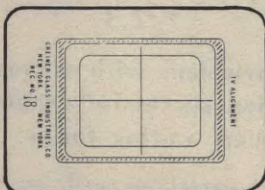
Try Jefrona All-Purpose Cement!

Write for free sample

CAMERA EQUIPMENT COMPANY
1600 Broadway N. Y. 19, N. Y.

REWARD...

to ANYONE who can furnish proof that our 35 mm viewfinder ground glasses do not meet the required specifications as promulgated by the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS and illustrated on TV alignment test film section.



We have SATISFACTORILY demonstrated the reliability of our 35 mm viewfinder ground glasses by projection method to the SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS in NEW YORK CITY.

This does not imply that the Society of Motion Picture and Television Engineers endorses our product and we make no claim to this effect.

A COMPLETE LINE FOR THE CAMERAMAN.

1. TV (Alignment) Ground Glass.
2. Standard (Motion Picture) Ground Glass.
3. Special Camera Effects Ground Glass.
4. Animation (Cartoons) Ground Glass.

OUR BUSINESS . . . to help those who are floundering, and are lost in a maze of conflicting viewpoints based on IGNORANCE of our product.

We are instituting a plan of VISUAL EDUCATION and are planning color charts and eventually a color test film for TV (Alignment) with sound recording of script instructions.

Enter your order and inquiries for color test film for future deliveries, thereby demonstrating INTEREST.

When your camera equipment supply distributor supplies a GREINER made TV viewfinder ground glass INSIST on the instruction sheet which is supplied with and is part of every GREINER package.

For detailed information see your camera equipment dealer or distributor, or write direct to manufacturer

**GREINER GLASS INDUSTRIES
C O M P A N Y**

781 E. 142nd St., New York 54, N. Y.

which students were capable and which students were not.

5. We carried out a full-scale production program, and, at the same time, tried to maintain the illusion that we were teaching.
6. Pre-production planning at the student level was practically nonexistent.

"After carefully screening our regular students, we found that, in contrast to the previous year, we had a high percentage of qualified and responsible students. From this roster we selected thirteen who might conceivably be trusted to see through the production of a relatively uninvolved film. We then invited each student to submit a short script, which, if approved by the staff as feasible, he could direct. We prescribed a definite set of limitations to these scripts:

1. The final film should not be longer than ten or fifteen minutes.
2. The production should not require more than a six-man crew.
3. The film must require no lip-sync and no sound stage shooting.
4. The locations should be restricted to, on or near the campus.
5. The shooting schedule should not be longer than four weeks.

"The result was that eleven scripts were submitted; ten of them approved. We went into production, then, with one major production on the sound stage and ten student productions (designated as minor productions) on location. We regarded the minor productions as exercises which would allow the students to make errors without endangering committed films demanding professional finish. Each student, it must be pointed out, was impressed with the fact that although he had room for error, he was to impose upon himself standards of production as rigid as any professional endeavor.

"The 1950 summer session workshop proved to us a number of things. We have a working model to use as a pattern for future summer workshops; we have come a great deal nearer to reconciling teaching and production; we can now give competent students the opportunity to put into practice what they have learned in the classroom during the academic year; and we have developed a concrete production planning procedure. With such experience behind us, we can now look forward to a continuous and progressive reshaping of our teaching methods."

Only the most promising students are permitted to continue their studies toward a master's degree. This involves a minimum of two graduate semesters of intensive work in the technical and esthetic phases of film production. The Master's candidate must complete a

thesis, which may be either a research paper or the actual production of a film. Currently working toward his Master's degree in the department is film actor Van Heflin.

The present quarters of the Motion Picture Division, though small, are adequate to the needs of the current enrollment of 150 students. There is a small but well-equipped sound stage, cutting rooms, projection room, sound control room, and an animation department which boasts a custom-engineered animation stand that would make Walt Disney envious.

A new and beautifully equipped sound department is now being installed adjacent to the shooting stage. Facilities will include projectors and translucent screen for dubbing to picture, a Western Electric photographic recorder (both Variable Area and Variable Density), a portable Western Electric 16mm magnetic synchronous tape recorder, a rack type magnetic recorder which also serves as a magnetic and photographic re-recording channel, 2 magnetic and photographic re-recorders, a Western Electric console equipped to mix 8 channels, and complete sound testing equipment. In addition, the department is being given a completely equipped sound truck by Paramount Studios.

Camera equipment includes 6 Cine Specials, a Bolex, a Bell & Howell Specialist, an Auricon single-system sound camera, a Maurer double-system sound camera, 16mm and 35mm Mitchells, and a Bell & Howell 35mm animation camera. There is a Mole-Richardson boom, a Fearless dolly with a Raby gear-head, and a light-weight camera crane with an elevation of ten feet.

The sound stage, which is completely surrounded by a cat-walk, is equipped with a full complement of lights ranging from Dinky-Inkies to Seniors. The cutting rooms boast a Bell & Howell foot-pedal hot splicer, a table-model hot splicer, a 35mm Moviola and four 16mm sound Moviolas. There is a scene dock and a shed for the storage of props.

Among the outstanding productions recently completed by the Motion Picture Division are: "Four Ways To Drama" (A comparative study of Theater, Radio, Television and Motion Picture techniques), "Wheelchair Scholars" (A documentary dealing with U. C. L. A.'s paraplegic veteran students—now being distributed by the State Dept. abroad), "Lifeguard" (A dramatic documentary about the work of the L. A. County Life Guards), "Impasse" (A dramatic documentary concerning Labor-Management Relations), "Uirapuru" (A Master's thesis film shot in Brazil, concerning a native legend

(Continued on Page 246)

CLASSIFIED ADVERTISING

RATES: 10c per word—minimum ad \$1.00. Words set in capital letters, 15c per word. Display format 90c per line.

FOR SALE

35MM. INTERMITTENTS—now only \$75.00 each—precision machining, excellent design. Perfect for Printers, Animation Cameras, Slide Film Cameras, and for silencing and modernizing motion picture cameras. Double pull-down claws and double registration pins, at aperture. Entire unit in light-tight metal case to accommodate 200-foot roll, complete with take-up. Light trap at aperture. Original cost \$1,000.00.

A F P
1600 BROADWAY - SUITE 1004
New York 19, N. Y.

Bell & Howell 35mm. Standard Perforator tools; some new, some slightly used:

- 6—Punches
- 15—Pilots
- 8—Dies Complete

BEST OFFER
ALPINE CAMERA CO.,
4119 W. North Avenue Chicago 39, Ill.

WE BUY, SELL AND RENT PROFESSIONAL AND 16mm. EQUIPMENT, NEW AND USED. WE ARE DISTRIBUTORS FOR ALL LEADING MANUFACTURERS. RUBY CAMERA EXCHANGE, 729 Seventh Ave., New York City. Established since 1910.

WE BUY, SELL, TRADE Cameras, Projectors, Laboratory, Cutting Room Equipment. 8-16-35-mm. MUGGILL'S, Key A.C., 112 W. 48th St., New York 19.

ANIMATION STAND, complete including 16mm. camera with automatic dissolving shutter, stop motion, electric panning attachment. Cost \$6,000.00 to build — \$2,500.00 complete. U. S. PHOTOGRAPHIC EQUIPMENT CORP., 442 Rogers Ave., Brooklyn 25, N. Y.

AMPRO ARC PROJECTOR, High Intensity Carbon Arc, 2,000 Foot Film Capacity, Fifty-five Watt Hi-Fi Amplifier with Multi-Channel Inputs, Altec Lansing Sixteen Inch Speaker in Large Bass Reflex Cabinet, Complete in all respects and Like New. Spare Equipment Parts Included. Ninety Day Guarantee. A Bargain at \$1,195.00. ARTHUR H. HART, C. D. & C. Lab., 2125 Thirty-second Avenue, San Francisco, California.

FOR SALE at the best offer:

- 1 Arriflex 35mm Movie Camera, No. 1205.
- 1—35mm Lens f2. Bitar, No. 2802617.
- 1—85mm. f2. Sonar No. 2791999.
- 1—50mm f1.5 Sonar No. 2792064.
- All of the above are CTD coated.
- 3 Magazines, 1 Motor Case, Filters, etc.
- YOUTH ARGOSY, Northfield, Mass.

"CINEPHONE 35MM" with Mitchell type focusing, 5 coated lenses, 4 lens turret, automatic dissolve, electric motor and tachometer, matte box, 7 magazines, cases. "CINEPHONE STUDIO" camera head and 4 lenses. Both cameras finest precision manufacture. Heavy duty tripod and head for Arriflex. Removable head fits Mitchell type bases & dollies. WANT 1000 foot magazines (B&H), Mitchell matte boxes, finders, etc. CARL-FREDRIK NELSON, 164-12 110th Road, Jamaica, N. Y.

BASS . . . CHICAGO, offers a practically new 16mm B&H. Specialist complete with 1" Lumax F:1.9 coated in foc. mt., 17mm. Ansix F:2.7 coated in foc. mt., 2" F:3.5 Telate coated in foc. mt., incl. one sync. motor and one wild motor, 2-400 ft. magazines, carrying case, Professional Jr. tripod. List \$3100.00. Bass price \$2100.00. Write or wire deposit for this grand bargain. **BASS CAMERA COMPANY**, Dept. 179 W. Madison St., Chicago 2, Ill.

BOLEX H-16 latest model with eye-level focus, Switar F/1.5 lens. Like new \$298.00. SAMUEL KRAVITT, 1096 Chapel St., New Haven, Conn.

B&H 70DE, f1.5 1" Cooke, f2.7 17 mm B&H lenses, steady strap handle, case, one owner, only 1500' exposed, \$425. B&H 146-A 16mm viewer-splicer, like new, \$60. Weston 736 Cine exposure meter, case, like new, \$19.00. All \$495.00. **HECKSHER**, 2615 S. Veitch, Arlington, Va.

AUDIO AKELEY single system sound camera complete with Akeley sound head, Gyro tripod, 3 lenses, view finder, Maurer mixing amplifier. Complete with cables, power supply and W.E. microphone. Also 35mm. Blue Seal Sound Recording Equipment.

CAMERA EQUIPMENT CO., 1600 Broadway, NYC 19, N. Y. Cable: Cinequip.

FOR SALE

PRODUCTION EQUIPMENT FOR SALE

CINE-SPECIAL II, used only once, 25mm Ektar f1.4, reflex image magnifier, case. \$895.00
CINE-SPECIAL II, new demonstrator with side viewfinder 745.00
CINE-SPECIAL II, excellent, sync motor, reflex image magnifier 795.00
Cine-Special chambers, 100' \$125.00; 200' 245.00
AURICON BLIMP, sync motor, case, like new 450.00
AURICON RT-70 Film Recorder complete 450.00
AURICON TRIPOD like new 250.00
EYEMO model K 2" lens, rebuilt 175.00
EYEMO model Q three lenses 895.00
ARRIFLEX three lenses, two mags. 495.00
COLORTAN 5000 Unit, used, excellent 169.50
B&H DIPLOMAT Projector and case 150.00
MOVIOIA model D 35mm, like new 275.00
AURICON PRO 200' capacity, complete SPECIAL 995.00
Steinman Developing system, three tanks, winding reel, drying rack, complete, new 89.50

THE CAMERA MART, INC.
70 West 45th Street New York 19, N. Y.

SPECIAL EYEMO CAMERAS—Rebuilt factory inspected; magazine and motor adaption.

Eyemo Compact turret Model M with 1, 2 and 3" lenses \$720.00

Model M Eyemo with 1, 1 1/2 and 2" lenses 695.00

Model Q large turret Eyemo with one lens 795.00

Special model K Eyemo Cameras from 195.00

EYEMO ACCESSORIES AND PROFESSIONAL CINE EQUIPMENT—Eyemo Magazines; developing outfits; printers. Special—while they last.

400 ft. Eyemo Magazines like new \$69.50

TOP QUALITY CINE LENSES—The world's largest selection of fine cine lenses (Zeiss, Cooke, Astro, Bausch & Lomb, Goerz and others) available on 15 day trial. High Speed, Wide Angle Telephoto—

In focusing mounts, coated to fit Eyemo, Bell & Howell Professional, Mitchell 35 and 16, Maurer.

Zoomar Corp. High Speed Balowstars in stock.

1 1/2" F 1.3 Balowstar lens for Cine Kodak, Special \$199.00

1 1/2" F 1.3 Balowstar lens mounted for Maurer, Filmo, Bolex, etc. 204.00

FREE CATALOG: Full Description and Prices

Send this ad to **BURKE & JAMES, INC.**

321 S. Wabash Ave. Chicago, Illinois

Att.: A. Caldwell

WALL 35MM. single system sound camera, refinished, like new, guaranteed. Complete with 40, 50, 75 and 100mm. F2.3 coated lenses; Modulate galvanometer; Auricon amplifier, complete with microphone, necessary cables, mike tripod; camera tripod; erect image viewfinder; two 1000 ft. magazines. \$7000.00

CAMERA EQUIPMENT COMPANY
1600 BROADWAY NEW YORK CITY 19, N. Y.
Cable: CINEQUIP

BELL & HOWELL TRIPOD, RECONDITIONED, MODIFIED TO FREEHEAD. \$97.50. JOHNNY ALLEN, 19 Demarest Place, Maywood, New Jersey.

STUDIO & PROD. EQUIP.

SPECIALS FROM SOS—THE ONE STOP SHOP

FONDA 16/35mm Reversal & Color Developing Machine, worth \$30,000.00 now \$12,500.00

NEW AURICON Cinevoice sound cameras, with 400' magazine, complete 995.00

New 400' Magazines for present Auricons 375.00

NEW LATE TYPE WALL 35mm rackover CAMERA, single system sound. Gyro Tripod, 6 magazines, 2 motors, 4 lenses, amplifier, 2 mikes \$15,000 value 6,995.00

HOUSTON K1A 16mm Reversal Processor, incomplete, requires repairs 995.00

MAURER BM 16mm Recorder, 4 posimixer noise reduction, power supply, etc. Worth \$4,000 2,495.00

NEW 35mm CONTINUOUS Sound & Pix Printers 995.00

SENSATIONAL—NEW BRIDGAMATIC JR. 16mm Developing Machines (plus tax) 1,000.00

DEPUY REDUCTION PRINTER 35/16mm sound with m.g. set, floor pedestal. Worth \$7,500 2,995.00

WE PAY CASH FOR USED EQUIPMENT Dept. f.

S. O. S. CINEMA SUPPLY CORPORATION

602 W. 52nd Street, New York 19

FOR SALE

F & B SEMI-ANNUAL

10% DISCOUNT SALE

DEDUCT 10% FROM ALL PRICES BELOW

This offer valid only from June 1-30, 1951

CINE SPECIAL, Chrome, late mod., 1" f1.9, exc. \$475.00
CINE VOICE, 16mm sound camera, ampl., new 695.00
B&H FILMO Superspeed, 16mm, 128 fps, L. N. 245.00
B&H FILMO 70H, 12v. motor, 400 ft. mag., 1" f1.9, 138mm f3.5, turret viewfinder, tripod, case, never used. Lists over \$1300 995.00
B&H FILMO 70A, 1" f3.5 Cooke, key, used 49.50
AURICON-PRO, 16mm sound, auto-parallax viewfinder, N/R ampl., mike, cables, exc. used 1,195.00
B&H SPECIALIST professional camera outfit, blimp 2,975.00
ARRIFLEX, 35mm, 3 Zeiss lens, 2 mags., case, exc. 1,095.00
EYEMO, 71K, 2" f2.8, case, used, excellent 250.00
EYEMO, 71Q, turret, 3 lenses, motor, case, used 1,050.00
DEBRIE, Model H, 2" f3.5, motor, mags., case 295.00
DE VRY, Magic Eye, 2" f2.8 "C" mt., case, L. N. 275.00
DE VRY, 35mm camera, 2" f3.5, used 165.00
AKELEY, 35mm, 3 lenses, mags., tripod 575.00
DALIMEYER lens, 4" f4 tele., A mt. (16mm) 34.50
GOERZ HYPAR lens, 4" f2.7 tele., "C" mt. (16mm) L.N. 94.50
FREEHEAD tripod, triple ext., smooth, new 54.50
B&H freehead tripod, like new 98.50
DE VRY tripod, freehead, heavy duty, excellent 185.00
MITCHELL viewfinder, mattes, used 225.00
ZOOM type viewfinder for Cine Spec., new 127.50
CINE SPECIAL 100 ft. mags., \$175.00; 200 ft. 275.00
ARRIFLEX mags. 200 ft. \$85.00; 400 ft. 175.00
BELL & HOWELL mags. 400 ft. \$79.50; 1000 ft. 125.00
BELL & HOWELL motor, 12v. \$95.00; 115v AC/DC 135.00
BODINE motor for Cine Spec., sync., non-spark 195.00
ARRIFLEX motor, synchronous, adapter 295.00
COLORTAN 2000w. kit, new, inc. tax 172.38
COLORTAN 5000w. kit, new, inc. tax 221.00
COLORTAN deluxe converter, new 32.50
COLORTAN movie model converter, cables, used 175.00
GRISWOLD splicers 16mm \$17.95; 35mm 29.75
NEUMADE dual rewinds, SD 16, pair, new 33.00
NEUMADE sync machine HM 17, 3 gang, used 150.00
NEUMADE sync machine, 35mm 2 gang, used 125.00
B&H hot splicer, 35mm, table model, used 235.00
MICRO sound reader, 16mm, ampl., used 125.00
AURICON RECORDER, RT-80, comp., new. Lists \$862.00 745.00
HALLEN RECORDER, 17 1/2mm tape, complete, used 1,250.00
BATTERIES, litewate plastic, 12v \$32.50; 16v 45.00
BATTERY CHARGERS, non-overload, 12v or 16v 29.50
ARRIFLEX hihats \$32.50; ext. tubes 32.50
SPECTRA Color Contrast viewing glass 2.95
ROSCO film cement, 3/4 oz. \$32; pint 1.50
ROSCO film cleaner, pt. \$1.25; preserver, pint 1.25
MAGNETIC RECORDING tape, 1/4", 7" reel 3.60

HUNDREDS OF OTHER ITEMS

PRICES ON REQUEST

HIGHEST PRICES PAID FOR USED EQUIPMENT

FLORMAN & BABB

723 7th Ave. PL. 7-3906 New York 19, N. Y.

CAMERA & SOUND MEN

AVAILABLE for assignments in Hawaii. Professionally equipped with 35mm. and 16mm. cameras. TOM MATSUMOTO, 140 So. Beretania St., Honolulu, Hawaii.

(Continued on Next Page)

Classified Ads

(Continued from Preceding Page)

LABORATORY & SOUND

SOUND RECORDING at a reasonable cost. High Fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, INC., 7315 Carnegie Avenue, Cleveland 3, Ohio. Phone ENdicott 1-2707.

WANTED

WANTED TO BUY FOR CASH

CAMERAS AND ACCESSORIES
MITCHELL, B & H, EYEMO, DEBRIE, AKELEY
ALSO LABORATORY AND CUTTING ROOM
EQUIPMENT

CAMERA EQUIPMENT COMPANY
1600 BROADWAY, NEW YORK CITY 19
CABLE: CINEQUIP

F & B BUYS EVERYTHING

16mm and 35mm Movie Equipment.
Highest cash prices paid. It will pay you to
GET OUR OFFER FIRST!

FLORMAN & BABB PLAZA 7-1894
723 SEVENTH AVE. NEW YORK 19, N. Y.

16mm and 35mm motion picture, laboratory and editing equipment.

We Pay Highest Prices.

HOLLYWOOD FILM COMPANY—Motion Picture and Television Supply and Equipment—5446 Carlton Way, Hollywood 27, Calif. Hillside 7191.

WANTED

Will pay cash for Eyemo cameras and lenses. Quote prices and descriptions.

BURKE & JAMES, INC.
321 South Wabash Avenue, Chicago, Ill.

FILMS WANTED—16mm Kodachrome and professional slides on: Death Valley, desert blossoms and Southwest Indians. Box 1131, AMERICAN CINEMATOGRAPHER.

HOUSTON Developing Machine. State Condition and Price. ROYAL FILM SERVICE, Box 206, Passaic, N. J.

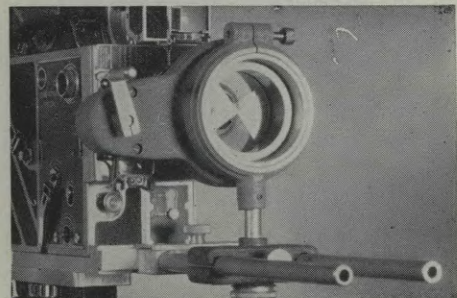
WANTED

Mitchell — Akeley — B & H — Wall — Eyemo
Cameras — Lenses — Equipment

NATIONAL CINE EQUIPMENT, INC.
20 West 22nd St., New York 10, N. Y.

SLIDES, PHOTOS & FILMS

NATURAL COLOR SLIDES, Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eight \$1.95. Sample & List 25c. SLIDES - Box 206, La Habra, California.



CAMART

OPTICAL FX UNIT

For 16mm — 35mm — TV Cameras
Reproduce multiple identical images on film or TV from a single object and rotate them at any speed. Four surface prism, housing, base assembly, complete
\$109.75 plus excise tax.

Two, three, four, five, and six cut prisms also available. Send for descriptive literature.

THE CAMERA • MART INC.
70 West 45th St., New York 19, N. Y.

MOVIE MAKERS

(Continued from Page 244)

and adapted to a musical score by Villa-Lobos), "University, U.S.A." (A satire on college life), and "Driftwood" (A dramatic episode.)

A valuable adjunct to the Motion Picture Division of Theater Arts is the Educational Film Sales Department. Actually set up within the structure of University Extension, this department functions as a sales and rental agency for films produced by the Motion Picture Division. Aside from making these excellent films available to the public, the department provides the important psychological incentive of a professional outlet for the films produced by the students.

WHAT'S NEW

(Continued from Page 216)

ing within the unit. Control box between the rotating arms contains 4-position rotary dimmer switch affording light intensity control. List price is \$14.95. Manufacturer is Mayfair Mfg. Co., 55 Eckfords St., Brooklyn 22, N. Y.

• **FAST, IMMEDIATE SERVICE** is the established policy of Houston Color Film Laboratories, Inc., 230 West Olive St., Burbank, Calif., where one of the most modern color laboratories in west is developing and printing 35mm color film, duplicating prints on 35mm color film, processing 16mm color film and making 35mm color film slides and film strips. Houston technicians are color experts with a wealth of experience and knowhow. The company is presently the world's largest processors of 35mm Ansco Color film.

• **A NEW SOURCE** of motion picture equipment for the film industry and television has been established in Hollywood by Harry and Ben Teitelbaum. Under name of Hollywood Film Company, new firm is distributing such important equipment as Goldberg reels and cans, fiber and metal shipping cases, Neumade splicers, editing and film storage equipment, plain and motorized film rewinds, film cleaning machines, and slide file cabinets and film racks.

Company's sales offices, showroom and warehouse is located at 5446 Carlton Way. In addition to complete stocks, company also features rapid delivery service.



GORDON SPECIALS!

We are proud to offer, in addition to the items listed below, and in our larger ad on page 230, a complete line of 16mm. and 35mm. negative and positive stock at a fraction of prevailing market prices.

EDITING AND VIEWING EQUIPMENT

BELL & HOWELL 16MM COMBINATION VIEWER AND PROJECTOR. Portable unit with built-in daylight viewing screen 12" x 12". Can be used as standard projector.....\$285.00

GRISWOLD SPLICER, 35mm, R-2, New.....\$19.50

NEUMAIDE STRIPPING FLANGE, 10" diameter with brass hub. New.....\$6.50

NEUMAIDE FILM MEASURING MACHINE

35mm Model M-37-S, single hub. New.....\$29.50

ACE FILM STAPLING MACHINE.....\$ 6.50

FILM CUTTING TABLE, all steel.....\$40.00

35MM NEUMAIDE EVERWEAR, REWINDS, pair 1 dummy, 1 geared)

No. 3 Bench Type, per pair.....\$11.50

No. 4 Clamp Type, per pair.....\$13.50

35MM NEUMAIDE BENCH TYPE REWINDS

(Pair—1 Dummy, 1 geared)

No. 1 Bench Type, per pair.....\$ 8.75

No. 2 Clamp Type, per pair.....\$11.25

35MM NEUMAIDE DYNAMIC REWINDS

Geared end and brake; each.....\$14.00

Geared end without brake; each.....\$11.00

Other Neumade equipment at big discount.

Please advise us of your requirements.

CONTINUOUS AND STEP PRINTERS

DE PUE AUTOMATIC LIGHT CONTROL BOARD

152 scenes\$975.00

BURCHELL CONTINUOUS PRINTER, 35mm

printer used for continuous contact printing on paper. Unit is in self-contained case with light intensity control.....\$285.00

STEP PRINTER, with Geneva movement \$175.00

STINEMAN PRINTER, 35mm.....\$135.00

STUDIO LIGHTS

STUDIO LIGHT, with large 22" diameter chrome reflector on adjustable collapsible stand; focusing mount for bulb, complete with cables and scrims in fitted case.....\$95.00

BARDWELL-McALISTER STUDIO LIGHTS with

casters and floor pins. Three fluorescent light heads, each bank holds six fluorescent lamps, banks swing 360°, can be raised 15'.....\$69.50

MOLE-RICHARDSON CINELITE, (Type 16),

500, 1000 watt, double extension stand, casters, portable. New\$55.00

GORDON ENTERPRISES

5362 No. Cahuenga • No. Hollywood, Calif.

THEATER QUALITY 16mm SOUND

The finest equipment plus top technical skill gives you the brilliant, tone-true track that will result in wider distribution and more bookings for your picture. Let us prove Telefilm recording can benefit you.

Write for Information

Dept. A-11

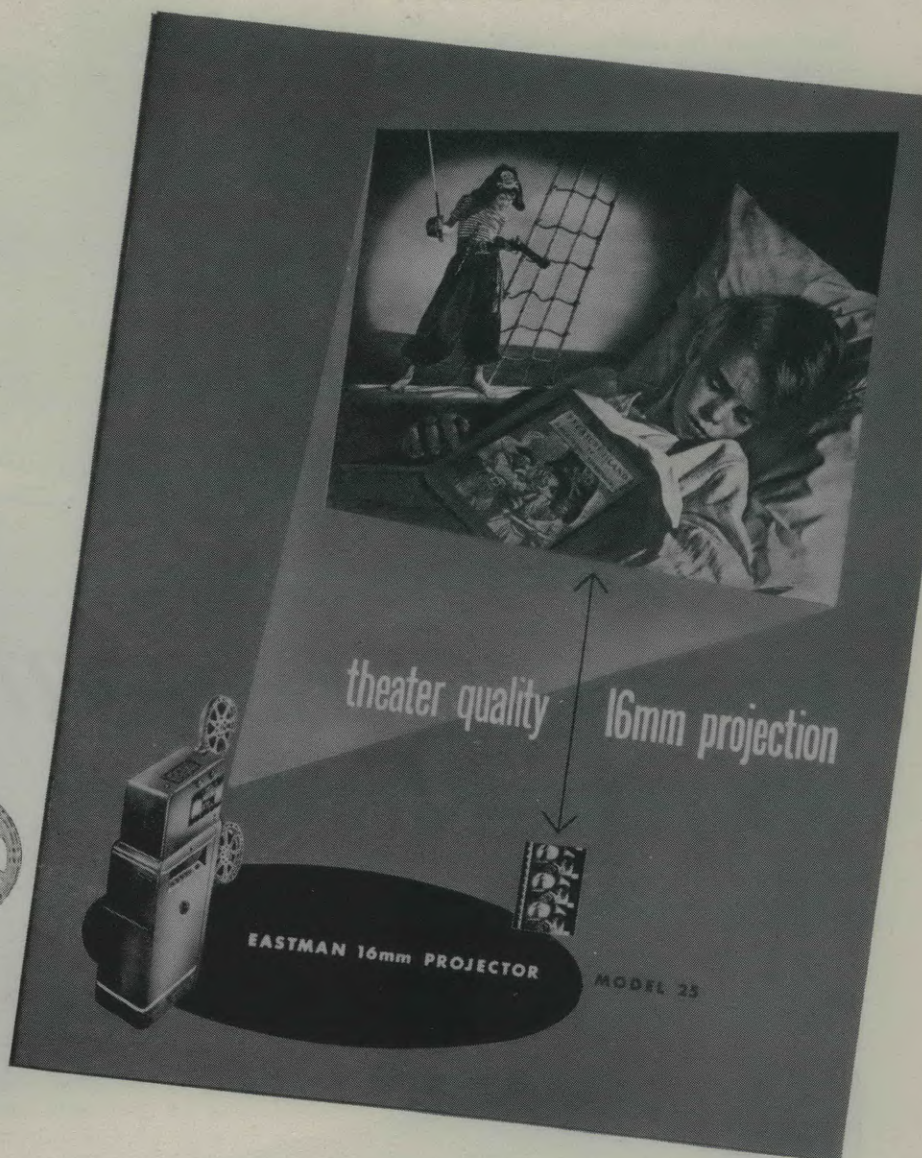
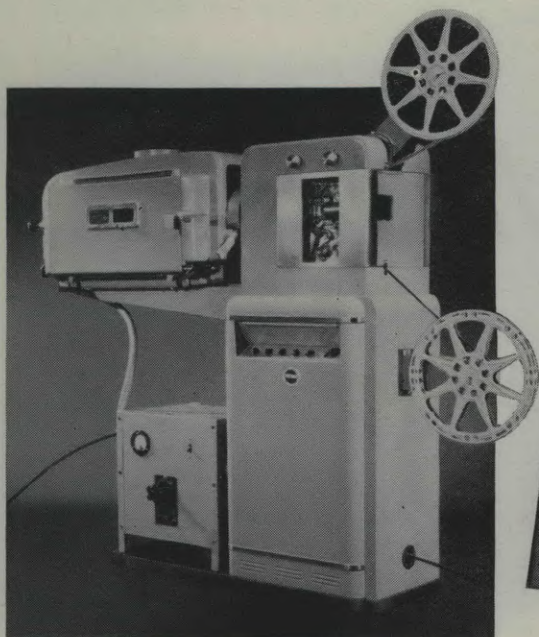
TELEFILM, INC.

6039 Hollywood Blvd.

Hollywood 28, Calif.

10+	10+	10+	10+	10+	10+	10+	10+	10+	10+
<p>Mount LEICA lenses and accessories on your CINE-KODAK SPECIAL 1 with the new precision TENPLUS ADAPTER Custom-made. \$46.50 Guaranteed. Send postcard for free information. THE TENPLUS COMPANY 43E GARDEN DRIVE ROSELLE, NEW JERSEY</p>									
10+	10+	10+	10+	10+	10+	10+	10+	10+	10+

The Eastman 16mm. Projector, MODEL 25



HERE is a precision-designed, craftsman-built projection instrument which delivers a screen image and sound reproduction from 16mm. film that compares favorably with the performance of the most advanced 35mm. equipment. You can be certain of theater-quality projection of your 16mm. sound films when they are shown with an Eastman 16mm.

Projector, Model 25. The standard model may be fitted with tungsten or carbon arc lamp.

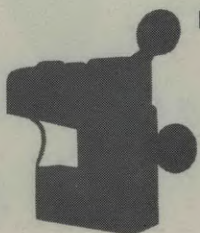
For more detailed information, including mechanical and installation specifications, fill out the coupon below now, and mail it today. Your free copy of the booklet, "Theater Quality 16mm. Projection," will be in the return mail, postpaid.

Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, New York

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California



Eastman Kodak Company
343 STATE STREET
ROCHESTER 4, N. Y.
DEPT. 8

Please send copy of
"Theater Quality 16mm.
Projection" at earliest
convenience.

NAME _____

COMPANY (OR THEATER) _____

STREET _____

CITY _____ ZONE _____ STATE _____

Both the Auto Load and the Auto Master feature:

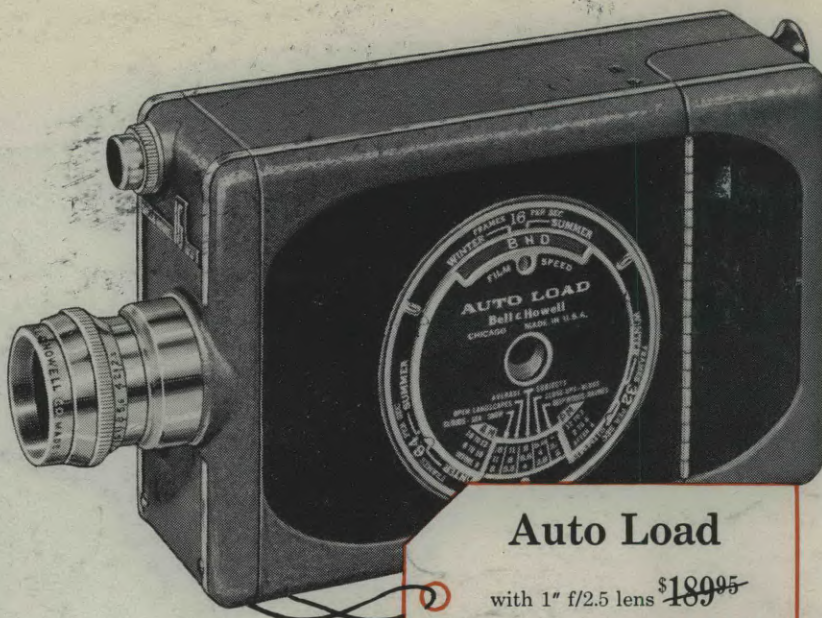
Simple magazine loading . . . enables you to slip film in quickly . . . interchange in mid-reel without fogging a single frame.

Five operating speeds . . . precisely calibrated at 16 (normal), 24 (sound), 32, 48 and 64 (slow motion) frames per second.

Built-in exposure guide tells correct lens setting for all outdoor light conditions.

Positive viewfinder shows exactly what you get on the screen . . . eliminates "amputating" a vital part of the scene.

The Auto Master's 3-lens turret for instantaneous choice of lenses. With the viewfinder objective automatically rotating into position with each lens, you're ready to shoot with any lens instantly. The turret adds variety to *all* of your films!



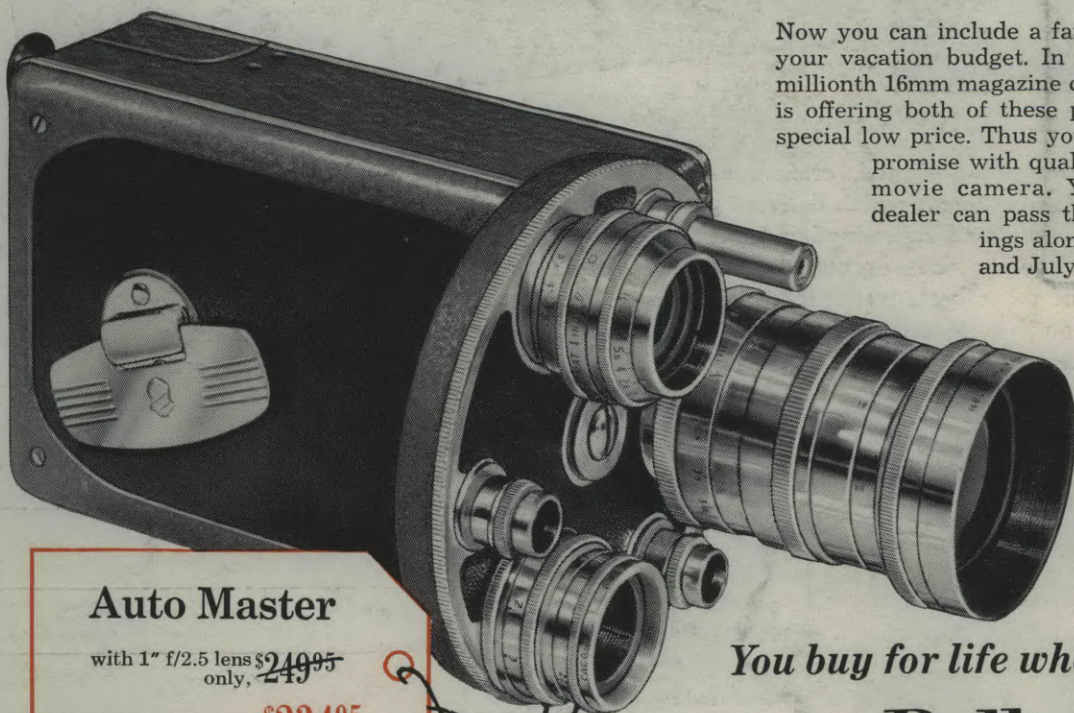
Auto Load

with 1" f/2.5 lens ~~\$189⁹⁵~~

June and July only **\$174⁹⁵**

Have your vacation... *and a Bell & Howell too!*

Save now on a B&H magazine loading "16"



Auto Master

with 1" f/2.5 lens ~~\$249⁹⁵~~
only, ~~\$199⁹⁵~~

June and July only **\$234⁹⁵**

Now you can include a famous B&H camera in your vacation budget. In celebration of its 1/4-millionth 16mm magazine camera, Bell & Howell is offering both of these popular cameras at a special low price. Thus you need make no compromise with quality in selecting a fine movie camera. Your Bell & Howell dealer can pass these outstanding savings along to you during June and July only — see him today.

Guaranteed for life. During life of the product, any defect in workmanship or material will be remedied free (except transportation).

You buy for life when you buy

Bell & Howell